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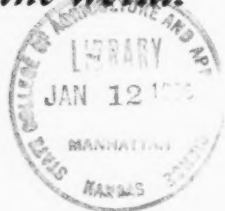


DECEMBER, 1954

Vol. 37, No. 12 - 30¢ a copy, \$3.00 a year

This issue on the press Dec. 23, 1954

*As the joy  
of Christmas  
fills our hearts,  
we join in prayer  
that the message  
of the Prince of Peace  
be heard throughout  
the world.*



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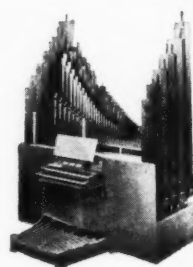
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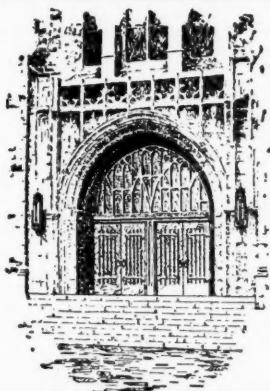
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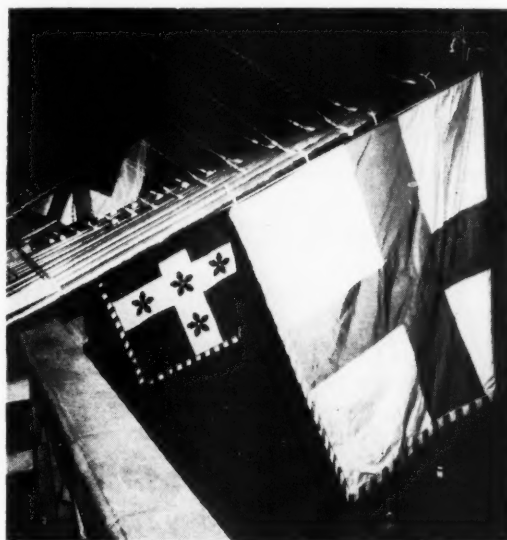
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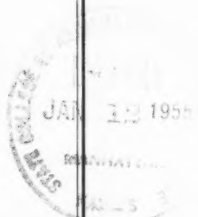
The enthusiastic reception given to this dramatic voice prompts us to print this photograph of the State Trumpet in The Cathedral of Saint John the Divine.

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#### THE MORAVIAN SERIES

Mr. Goldsworthy has provided masterful reviews of the 15 anthems the Drs. Dickinson edited and the H. W. Gray Co. produced for today's Americans; I'm intruding here to say what my heart tells me to about any of them I particularly like.—T.S.B.

\*A—John Antes—"Go congregation go," Cm, 6p, me, Gray 25c; I'm not at all interested in what the old Moravians did years ago nor what a composer wants me to do, but I am very much interested in any musical message his notes may contain; so I find this a strong religious expression capable of and demanding dynamic but restrained emotion. But I cut the jazz off-beat stuff and all the ruinous holds on the chorale; why ruin a rhythm just because it is a national habit? No high voice I ever heard could do that lengthy solo justice; Antes pulled a blunder in his top F, G, and A; you can correct that with ridiculous ease and not ruin the music in the least.

\*A—Francis F. Hagen—"All the World Shall Sing His Praise," Am, 8p, me, Gray 25c; the first half of this is the real expression but the latter half is too frivolous, so I'd end it in A-minor on p.6, measure 7. I don't think anyone is worth listening to unless he has something to say; up to that point Hagen had a lot to say.

\*A—Karl G. Reissiger—"Thy Guiding Hand," Ef, 5p, e, Gray 25c, another good one with a deeply expressed message as good for today as it was when written, or perhaps even better, since music has tended so much to deteriorate into cheapness on the one hand or fly off after the musicless notes of the contemporaries; why can't we just be sane and still like music?

AOL—Carlo Rossini—"The Son of Man," 108 pages, difficult, J. Fischer & Bro. \$1.25 chorus score, \$2.50 complete score, produced by a quasi-photographic process from the manuscript itself, which makes hard reading until you get accustomed to it; performance-time a hundred minutes. It begins with the Last Supper and closes with the Crucifixion. It is mentioned so far in advance because of the difficulties of reading this kind of notation, though the score for voices will likely be easier to read than the full score version. Orchestration available on rental basis.

\*A8—Peter Wolle—"For me O Lord my God," Ef, 12p, me, Gray 30c, written for two choirs, yet still sane music; those capable of having one chorus in the chancel and another in the rear gallery should get this.

Some interesting materials fill three pages of each anthem, and this one I like: "Not Jerusalem, rather Bethlehem gave us that which maketh life rich." T.A.O. has been preaching this for years—less glorification of the murder of Christ, infinitely greater attention to His birth, life, and teachings; Bethlehem, not Jerusalem. I think every serious organist should get a copy of each of these 15 and study the music for himself.

#### TRANSPPOSITION SYSTEM

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Here is something much too complex to permit an adequate review here, but the purpose seems to be to enable a musician to transcribe a given piece of music into any other key he wants, using a booklet of copy-paper supplied by Mr. Quinby, and then by using a separate "transposing scale" which slides over this new copy, the music can be instantly read into any key desirable. Full details from E. J. Quinby, 30 Blackburn Road, Summit, N.J., to whom we open an entire half-column of text space if he wants to write his own review of his new system. He says the work is "for professional arrangers, orchestra leaders, organists" (who 99.9%

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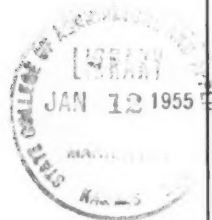
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of the time are also the choirmasters) "vocalists, teachers, students," etc. When E.J.Q. does something, watch it; it won't be commonplace.

## Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

*Who picks & chooses from accumulated materials*

### FOR CHRISTMAS

*These reviews are produced a year ahead of schedule. The burdens placed on all small businesses today are more than can be carried. Any organist not interested in taking the added advantage of their publication here will probably not be holding his job next Christmas anyway.*

A3C—Mary E. Caldwell—"Tell us shepherd maids," G, 5p, m, Gray 18c. This French Canadian carol has been cleverly done, with an accompaniment that makes it sparkle. Our only objection is that the key is changed for every short verse, alla radio, in the attempt to add brightness & charm; it is so good in itself as to make this unnecessary. Easily performed and useful.

AC—Garth Edmundson—"Nativity Carol," Df, 4p, e, Gray 16c. As is his custom Mr. Edmundson produces another of his timely and unusual carols. This time he writes his own text, which is as good as his music. The style is imitative, yet it is easy to perform.

AJ2C—Dr. Charlotte Garden—"Lightly lightly bells are pealing," G, 5p, e, Gray 18c, a Moravian folksong set in Dr. Garden's free-flowing style, with text by Dr. Moment. Performed antiphonally by two-part juniors. This is a very attractive number.

AC—Claude Means—"Our heavenly King," Gm, 7p, m, Gray 18c. This text, one of the loveliest of all for Christmas, is enough to stimulate one to fine music, and Mr. Means has responded nobly. Vigorous, tender, quaint, with

a thrilling ending; excellent.

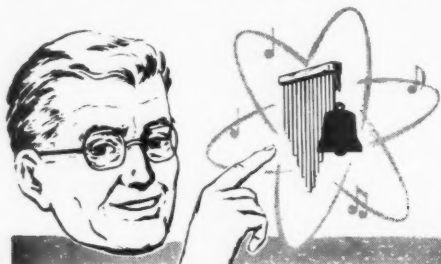
AJC—Gardner M. Nichols—"Prayer to Jesus," Ef, 3p, e, Gray 16c, a quaint text by Richard Rolle for children. Mr. Nichols has fittingly treated it very simply, but in a chaste manner that will make even the children sing it tenderly. Done as it should be done, it will make a deep impression.

AC—Leopold Stokowski—"When Christ was born," Bf, 4p, e, Gray 18c. Here he is, back again, and as virile as ever. Those of you who know his too few choral works will welcome this one with joy. Just a four-line verse, with the phrase "In excelsis gloria" as a refrain. Only four stanzas (too few) yet it will give a boost to any Christmas service; we predict it will be the most popular carol of this season. If Mr. Stokowski will only retire from conducting (to us he was the best) and write again for the church, we shall all rise up and call him blessed.

AC—Kenneth Walton—"His Star," 7p, m, Gray 18c, an interesting text set in tender manner, with contrasting movements in different keys; a vigorous climax.

AOC—David H. Williams—"Puer Natus," 28p, e, Gray 75c. Mr. Williams gives us an attractive Christmas pastorate in three scenes with good melodies, interesting interludes, fresh text; it can be well prepared in the usual time spent on a Christmas program. An added advantage is that the work is separable, and may be used as anthems.

Camil Van Hulse—St. Louis King of France, 39p, m, FitzSimons \$4.00, the most useful of his works in larger forms. He calls it a Symphonic Poem in Seven Tableaux, each depicting a scene in the life of St. Louis. They picture him as Crusader, Comforter, Justicier, Mystic, etc. This suite is a cross between his longer works and the shorter simpler ones which are achieving a well-deserved popularity. All the units can be used in church as preludes, although the first, built with a toccata-like Pedal, might prove dis-



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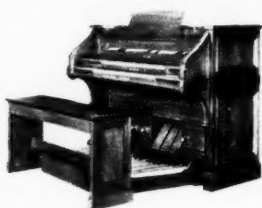
# Announcing

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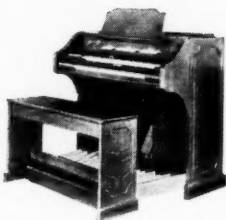
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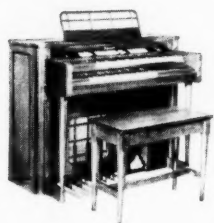
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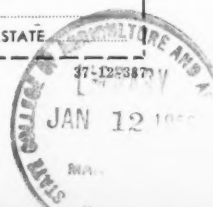
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turbing to serious churchmen; that I would omit as a prelude. It would be stunning as a short brilliant recital number. We disagree with Mr. Van Hulse somewhat as to registration, but knowing him fairly well, we can promise absolution to anyone who would enrich his color. There are lovely sections, with others a little more strident; but the former predominate. To those organists who have hesitated to use his difficult previous works, we say this present opus is more serious, more musical, and accordingly more easily worked out.—W.A.G.

## Organ Music Reviews

By WILLIAM A. GOLDSWORTHY

*Who picks & chooses from materials sent him for review*

Ernest C. Beers—Hanon Studies for Organ, 12p, e, j. Fischer & Bro., \$1.25, a continuation of Mr. Beers' studies for organ, using the three parts independently. Some exercises are with pedal moving against lesser motion in the hands, and vice-versa. Independence of left hand and pedal is cleverly developed; both feet are everywhere employed. These studies are playable, musical, with definite rhythmic patterns. Throughout the pedal parts carry through two octaves. Our only criticism would be the brevity of the volume.

Richard Purvis—Three Pieces for Organ, 11p, m, j. Fischer & Bro. \$1.25. These pieces depend entirely on registration for effect. The first, Prayer for Peace, begins with a quiet slow solo which has long sustained chords in the lowest octave of the keyboard. Mr. Purvis registers it on a 4' flute; some organs must have an 8' stop in the next octave which would make it more usual to read. It is meditative and grateful; the title should be kept in mind while playing it. Second is an Elegy in memory of Richard Ross. Again the

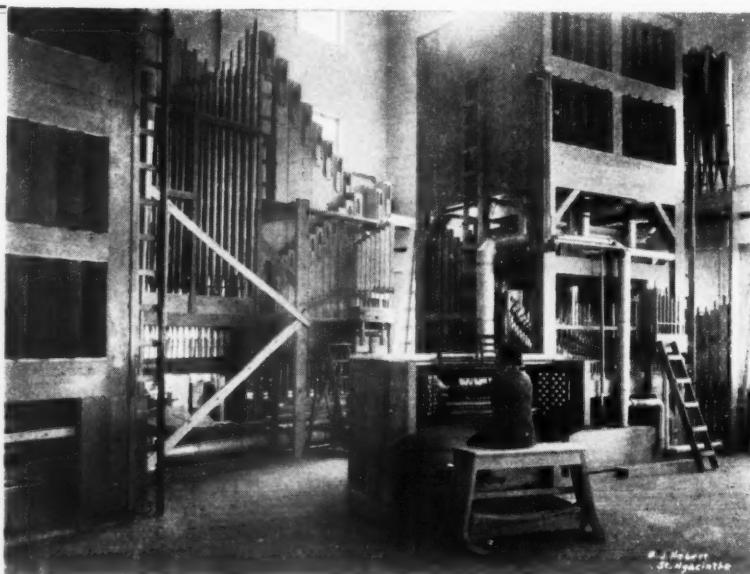
writing is in the middle or lower organ, and rather thick. One must be careful of color. A top-A is given as inverted pedal point throughout, which may be omitted. To us it seems to call too much attention to itself. A series of quinted notes in the Pedal lends somber tone to the whole, the manual playing a luscious dissonant mixture in the manner Tchaikovsky employs to build his somber movements. But if you have an organ with little color, let this alone. Capriccio is the third, based on the notes of the cuckoo. A bright and lively movement with an eighth-note pizzicato Pedal moves along sturdily and tunelessly. The two cuckoo notes are bounced in, in alternate measures, making a humorous effect. It is easy enough to omit these notes, using the rest of the work as a nice postlude.

Camil Van Hulse—Ten Preludes on Hymntunes, J. Fischer & Bro. \$2.00. Here we consider not notes but precepts, customs, and religious experience. If you are not in a mood for preaching, read no further. A prelude on a hymn should enhance the value of that hymn. Hymn-preludes are being produced by the multitude, and have value if done rightly. Although many are poorly written, so long as they give the melody in such a manner that the listeners can follow it, they satisfy a need. The Van Hulse Preludes as music are much above the average. They are supposed to be based on wellknown hymns. But if a composer is not familiar with their backgrounds, the traditions and deep sentiment for most church-goers woven all through them, the reverence for them instilled in us by our parents from childhood and passed on by us to our children—then he should not attempt preludes on our favorite hymns. Many of you remember, as do I, our mother's face as she sang "Rock of Ages"; and while some of us have outgrown it musically, yet it shocks us to hear it made into a march with a series of changing keys, and bits of the melody inserted and then broken off before a proper conclusion. We get segments of B-flat minor, B-flat major, D major, then a passage of modulatory chords building to a

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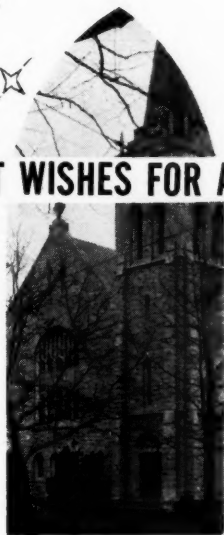
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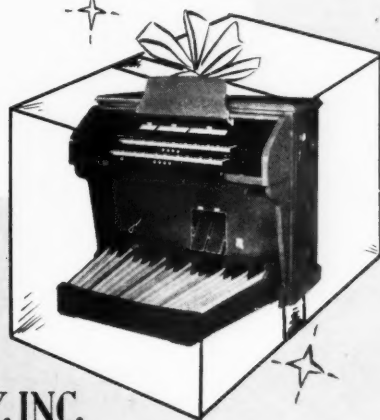
# Merry Christmas

Silent Night.

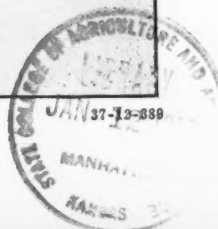
Holy Night,

All is calm, all is bright  
Round yon Virgin Mott.

Holy Infant, so tender and  
Sleep in Heavenly Peace.  
Sleep in Heavenly Peace.



THE *W. H. Reisner* MFG. COMPANY, INC.  
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triumphal ending full-organ. The hymn following this is "Here O my Lord I'd see Thee face to face." The real title is much more positive, "Here O my Lord I see Thee face to face." Sung tenderly during the communion, this old hymn has been a solace to all who know the service. But not to the tune "Toulon" employed in these preludes. The "Toulon" tune is used as a processional, or for ordinations with proper text. The accepted tune known and loved over the world is "Penitencia." The third number is a delightful setting of "I love to tell the story." Here we get the tune in its entirety with a charming accompaniment. Mr. Van Hulse uses a clever phrase for introduction, and closes with somewhat the same figure. This you will surely use. And if the whole set were like unto this, we should rise up and call the Composer blessed. "I need Thee every hour" is done in somewhat the same fashion, only with more figuration, the melody becoming less obvious; but it also will please. "Glorious things of Thee are spoken" can be used as a festival prelude. If the hymn title is not announced, the congregation will rarely recognize it. Here again Mr. Van Hulse dislikes staying in one key very long. However the number is stimulating. "Sweet hour of prayer" stirs us up again. It proceeds in pastoral manner up to the words, "In seasons of distress and grief, my soul has oft . . ." where it abruptly breaks off in the middle of the word, making a half-ending, and turning to a differing figure in a new key. We should not have felt so badly had he finished the melody line, or even the word "often." There are settings of "My faith looks up to Thee," "He leadeth me," and the final "Faith of our fathers." In this last the first two pages are based on the first three notes of the melody, the figure beginning in E-flat, abruptly changed to B, then moved to G, where it remains. It builds to a big ending such as we are accustomed to hear from our congregations as they pledge their faith in song. In conclusion we would say again that we believe it a mistake for anyone not brought up in the heritage of our hymns to attempt to treat them in a manner foreign to us. We admire the cleverness of great composers, but we would ask that they write on the things of their own noble tradition, leaving us our old comfortable hymns, yea, even our Moody & Sankey.—W.A.G.

#### ORGAN-PIANO DUET

\*Dr. Leo Sowerby—Concert Piece, Am, 60p, Gray \$3.00, two copies necessary for performance, arranged from his work of this title for organ and orchestra. When we think of Dr. Sowerby we have visions of great powerful works, somewhat lengthy, with involved and intricate patterns which the player has to dig out and learn the hard way, and with harsh juxtaposition of strident chords, yet withal weaving in a design and creating an impression that varies with the listening ability or taste of the hearer. Dr. Sowerby is a very kindly direct person; but when he has pen in hand, some complex force evidently takes command. In this work however all is changed. Here we have 60 pages of music, pleasing alike to modernist and romanticist; and moreover of only

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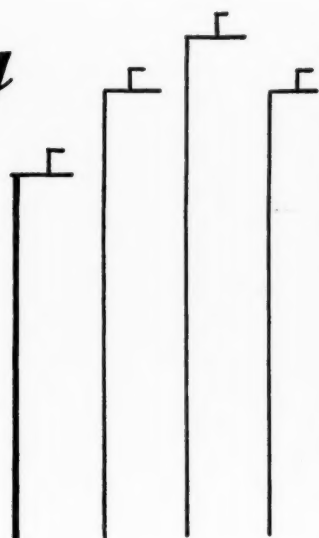
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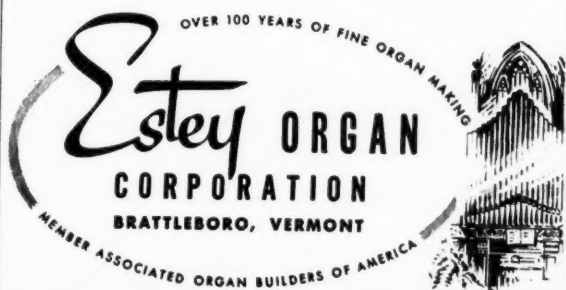
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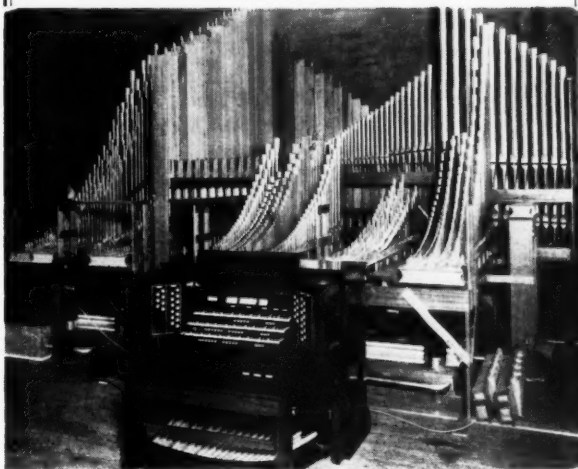


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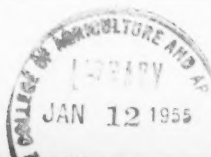
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medium difficulty. I recall hearing Seth Bingham refer once to a work, saying it would take a season's study before performance. Dr. Sowerby's opus should be learned by the serious student in a month; and when he has it mastered, he has material at hand for many uses. We suggest sections such as pages 23 to 36 as suitable for organ solo in a pre-service recital; also in page 44 we discover stalwart processional or postlude. And your congregation will actually enjoy this music. If this change is permanent we pray for him a long tenure of service. Concert Piece is really an organ solo with orchestral accompaniment, the organ dominating throughout. Judging from the condensed score for piano, the orchestration is quite thin and not beyond the ability of any small orchestra. So all of you college and conservatory students get at it; your chums will play the piano part (which, incidentally, is not pianistic enough to be performed in public). I am enthusiastic about this work; it is all music, with none of what the French call conservatory padding. And for music of this type it is in quite a class by itself.

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*Random thoughts by Dr. Joseph W. Clokey*

Small churches are the most important because there are more of them. Because a church and its congregation are small is no reason that church music can not be played beautifully and listened to with deep feeling. Hymns, chants, Psalms, canticles, and responses that accompany a congregation's service, are reverence or adoration paid to God. It can not be determined by anyone's whim, whether minister, musician, or layman.

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When it is the congregation's turn to sing, it has a right to be fussy about many things; first of all, the range should be suited to their collective voices—the best pitch is the one most comfortable for the congregation. There should be time for people to get their breath between lines and stanzas. But congregations develop mannerisms and have to watch themselves; they drag the hymns at one time, race them at another. A leisurely tempo is best.

Nothing in the repertoire of the church should draw a congregation's attention from the service; the sole purpose of beautiful church music is to take their thoughts beyond the choirloft to the Infinite. And feeling, the intangible that first brings people together in church, is the ultimate quality that will beautify their music experience in church. (From Dr. Clokey's lectures in the summer session, Bridges Hall of Music, Claremont, Calif.)

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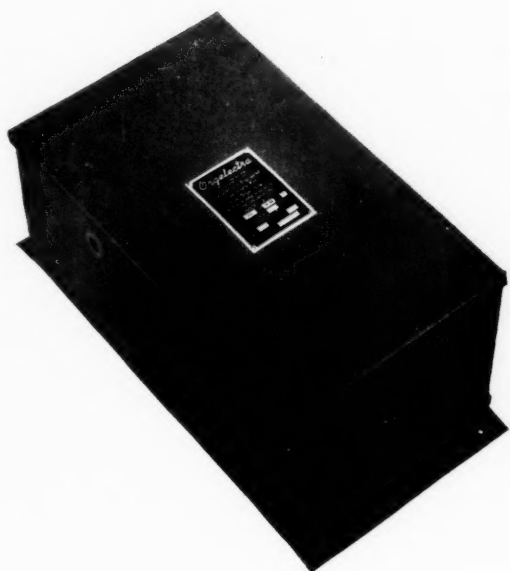
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T. SCOTT BUHRMAN

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### • MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
AH—Anthem for Hebrew temple.  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
8—Everything over 4-part.  
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. M—Mother's Day.  
C—Christmas. N—New Year.  
E—Easter. P—Palm Sunday.  
G—Good Friday. S—Special.  
L—Lent. T—Thanksgiving.

#### After Title:

c. q. cq. qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o.u.—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.  
e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs—A-flat, B-minor, C-sharp.

### • INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### • INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### • PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire.  
o—Organ. 3p.—3 pages, etc.  
p—Piano. 3p.—3-part, etc.  
Hyphenating denotes duets, etc.

Vol. 37

DECEMBER 1954

No. 12

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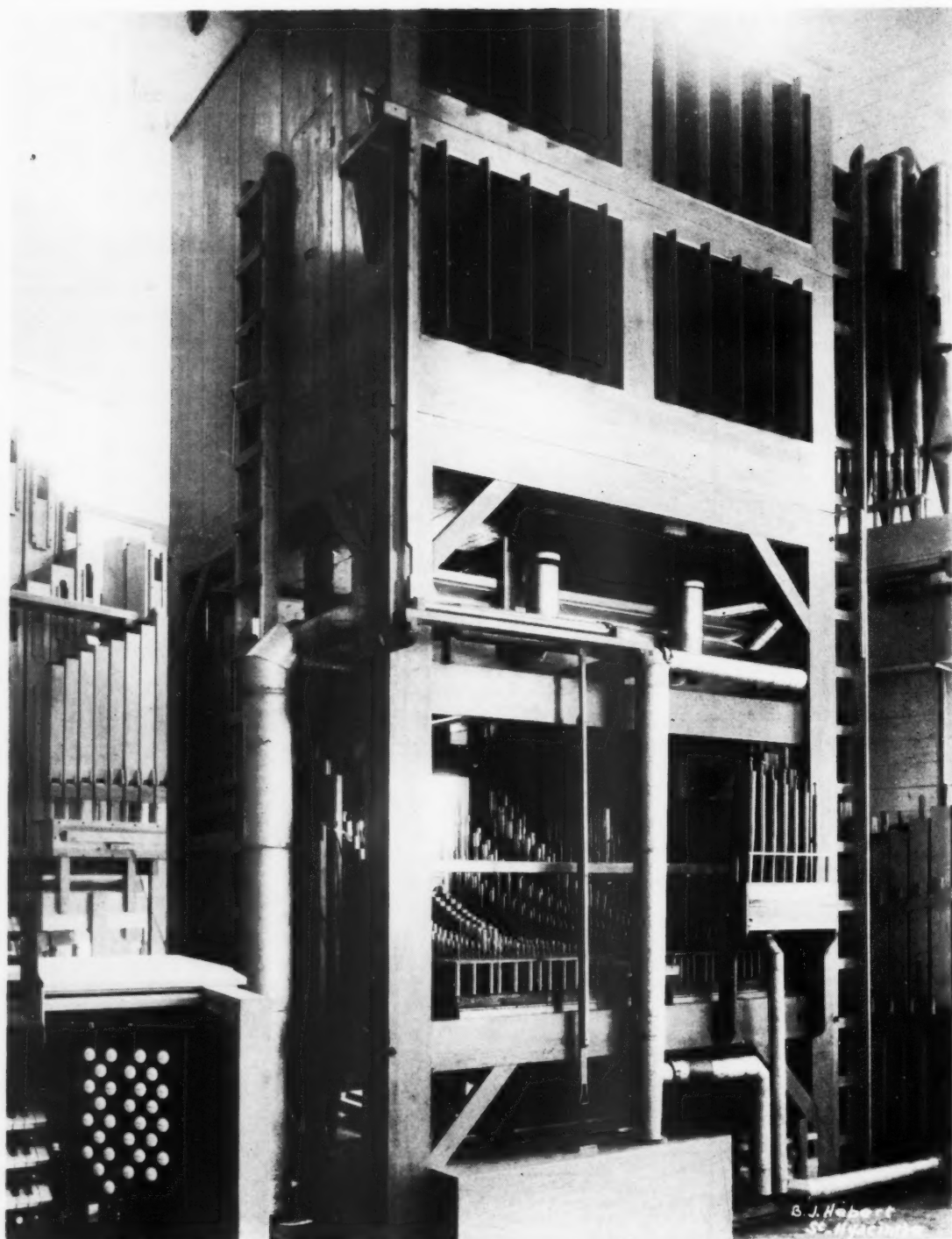
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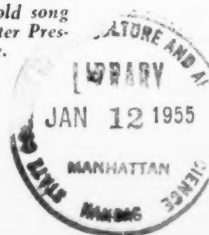
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#### A CASAVANT BEING BORN

Here stands much of an organ, without lipstick, rouge, or its Sunday clothes, all an old song to an organbuilder but a novelty to most organists; you can see it at home in Westminster Presbyterian, Detroit, Mich. Some parts are identified in the accompanying article.



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# THE AMERICAN ORGANIST, December 1954

## The Johnson Pilgrimage of 1954

By JOHN VAN VARICK ELSWORTH

*Whose chief delight is examining and hearing old Johnsons*

AMERICA has become in the past thirty years a country of fad and fancy. These descriptive terms have crept into our everyday life, and have influenced the design of nearly everything around us, some for the good and some for the very much worse. This is an age of synthetics, and it is quite probably so because there is widespread lack of taste and appreciation for really good things. Good workmanship and really honest craftsmanship are fast disappearing. Let us take a look at what has happened to our church organs during the past 100 years, and see if we can learn anything from the lessons which history teaches us.

During the first part of the nineteenth century, the principal organ builders of this country were located in New England; among the best known were Goodrich & Appleton, E. & G. G. Hook, Simmons & Wilcox, and one or two others. In New York were Henry Erben, and Jardine & Son. The work of these firms was very fine indeed, for some of their instruments are still intact and prove this. During the 1850's and up to the 1880's the American organ reached a point where the tonal pattern was a thing of great beauty, with marvelous Diapason choruses. The action was, of course, the time-honored tracker, with large instruments having tracker-pneumatic. In the majority the Pedal was weak and lacking in variety. In fact, in many of the smaller organs a lone 16' Bourdon was all the pedal that there was, while in some it was a 16' wood Diapason. The manual divisions, however, were well planned and had a fine balance, and an ensemble of power, richness, and clarity.

During the latter part of the 1890's, organ tonal design in this country became influenced by Robert Hope-Jones and others, and the disease rapidly spread. Then the theater organ came along and we find things getting into a worse state still, with the unit organ, high pressures, and crude voicing of pipes. Thousands of organs were built for churches in which there was no regard for a chorus of any kind unless it be of Tibias. There was no attempt to build an ensemble, and the entire tonal pattern was based on a collection of solo voices which had no relation to each other. This was the situation in the 1920's. Most Great Organs had nothing over the Octave, and many had not even a 4' Octave. Two heavy and muddy 8' flutes were often found on the Great Organ, and in the Swell there was generally a pair of very strident cutting strings of small scale. How unlike the real American organ of the 1860 period these monstrosities were.

Along about 1935 we began to wake up, and the names of G. Donald Harrison, Emerson Richards, Whitelegg, and J. B. Jamison will always be associated with this period. The organ again began to have its chorus, and the fat hooty flutes became a thing of the past. Wind-pressures were reduced to a proper level, and the organ again became worthy of the name. However, all this has been accompanied with danger, and that danger is that we may go too far, and in some instances we have. We should control the swing of the pendulum, and stop it at the proper place. We should not

*His interest began some twenty years ago when he built an organ for his home, making his own chests, with Reisner's then new direct-valve assembly; soon he was visiting old organs, chiefly Johnsons, all over New England as a vacation hobby.*

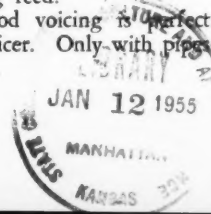
let fad and fancy take over, and rob the organ of its glory and dignity. The lack of unison tone and proper manual double tone will do just that, and we will find that we have peanut whistle quality which reminds one of the merry-go-round.

I have been intensely interested in fine organ tone for over twenty-five years during which time I have gone on annual Organ Pilgrimages to hunt existing examples of our fine organbuilders of the nineteenth century. Long ago it became apparent that the fine instruments of William A. Johnson and Johnson & Son had a very fine tonal pattern, and were beautifully voiced, and in addition they were very colorful. This has led me to study these organs intensively to discover the secret, if there were one, and to learn the reasons for this excellence. This included an exhaustive study of voicing, chests, wind-pressures, and scaling. In this I have been aided greatly by Edwin B. Hedges who learned the art of voicing at Johnson's. His father before him was Johnson's head pipemaker from about 1855 to 1898 in which year Johnson closed up his business.

At this point it will perhaps be in order to have a look at some of the factors which influence organ tone. These are: 1. the voicing, 2. the placement of the organ, and 3. the acoustical conditions of the church or auditorium. I shall discuss these three factors in that order.

What is good voicing and on what does it depend? Good voicing is the production of natural unforced speech from every pipe. To use a voicer's term, voicing to scale, or filling the pipes. This means that there is a central point which must be aimed for, although there is a bit of variation either way. For example: take a middle-C Diapason pipe of a given scale, and on a given wind-pressure. If this pipe is voiced to scale, the speech of the pipe will be perfectly natural and it will produce its characteristic timbre. But if it is softened too far below this central point, the tone becomes fluty and dull, and the attack poor. If it is loudened too much by admitting too much wind at the toe, then the tone becomes hard, and octave, and a forced tone is very much in evidence. If a pipe has been voiced on a certain pressure, then if the pressure is increased by opening the toe, the cut-up must be increased; but in so doing we lose some of these desirable characteristics. The foregoing applies only to flue pipes, for reed pipes are yet another chapter, because tone results from the rapid opening and closing of the shallot by the vibrating reed.

One of the first requisites for good voicing is perfect cooperation between pipemaker and voicer. Only with pipe-



finely made of good material is fine voicing possible. Proper width of flutes, proper flattening, and correct placement of ears, are some of the more important things that should come to the voicer and not require adjustment. The voicer should have firsthand information as to what is required of each rank, and he should know about the acoustical conditions of the building, as well as the placement of the organ in the building. One has only to visit St. Francis Xavier Church in Nashua, N.H., or St. Mary's Church at Endicott and Thacher Streets in Boston, Mass., to learn the full meaning of proper placement and fine acoustical conditions. In the first of these the organ is a 2-manual of 24 stops and this is truly amazing. In the latter church the organ is a fine 3-manual Johnson of 1877, and the effect is beyond description.

What is the test for good voicing? That the pipes speak naturally, and that the timbre is maintained throughout the compass. In many of the old organs the organist was very close to the pipes and defects in speech were readily detected. There should be no chiffling, for this is really a defect in speech, no matter how much the misguided enthusiasts like it. There should be no windiness, nor other speech noises, and the attack must be good. Added to this there must be good balance, and proper relationship between all voices, and especially between the different chorus ranks. A really critical test for all the above is the question, Can you pull a wrong stop, which in combination with any other will produce a disagreeable tone? On many of the fine instruments of William A. Johnson this is not possible. It must also be remembered that many of these fine old instruments have had no care in years, so that in some the dust and dirt of years has filled the nicking and settled onto the languet. In the Dulcianas and strings this causes slowness of speech, silent notes, etc.

To fully appreciate what these instruments have, they must be heard and studied. Albert Schweitzer says that the tone of a fine old organ wraps itself around you, but does not slap you in the face. This is quite true, for these instruments have a power all their own, which is not noise, and they possess clarity and a beautiful silvery brilliance coupled with dignity and balance. Fads may come and go, yet these organs will stand the test of time.

In attempting to find the reason for this much to be desired tonal quality, several factors may be pointed out. First, the wind-pressures generally run between  $2\frac{1}{2}$ " and 3". With the pipes voiced to scale, the cut-up of the upper lip on the Diapasons is a scant  $\frac{1}{4}$ th of the mouth-width, which was generally a very full quarter. Scaling of the Diapason chorus was usually such that the Octave was two pipes smaller than the unison or 8' rank, the Fifteenth was two pipes smaller than the Octave, with the Twelfth in proportion. However, the Twelfth was treated differently, generally being nicked more coarsely and somewhat deeper. Mixtures were generally based on the scale of the Fifteenth. The flutes were colorful, and generally on the soft side. Often a Stopped "Diapason" appeared on the Swell, Great, and Choir in three-manual instruments, and in such cases the Swell rank was of wood and of very large scale, with quarter-mouths, cut very low, and the toes were well plugged. The stock was not very thick, and the combination of these factors produced a soft humming quality of great beauty. These voices were akin to the early English Stopped "Diapason." When found on the Great, the Stopped "Diapason" was a metal Chimney Flute from either tenor-C or middle-C up, with the bottom octave of wood. Mention should also be made of the Dulcianas and Violas. These possessed great charm, for they were very soft and with a trace of slowness in their speech which seems to add to this charm.

In most of the Swells of the William A. Johnsons there will be found a stop labelled Cornett, Cornet Dolce, and sometimes Dulciana Cornet. Invariably this little mixture was composed of twelfth, fifteenth, and seventeenth, usually

without a break. It was of Dulciana scaling, but had full quarter-mouths which were cut very low. The effect of this along with the voicing of the three ranks produced silvery brilliance without assertiveness, yet these voices were telling in the full-Swell, and were marvelous for color, for they would mix with anything and were effective by themselves for a solo stop.

In many of the churches built during the 1850 to 1890 period the acoustical conditions were not apt to be good. There are exceptions, and a Gothic type of building is generally more favorable. Listening to one of these choruses in not too favorable conditions, one wonders what they would be like under fine conditions. A fine Diapason may sound magnificent in fine surroundings, and yet this same set could be transposed to another organ where the conditions were not so good, and it would be found that it had lost some of its old glory, and the reverse is also true. Fine low-pressure Diapasons are sensitive to their surroundings, and they should on no account be enclosed.

It is no exaggeration to state that many fine and costly organs have been rendered ineffective and many of their fine qualities lost due to packing them into chambers which are not proportioned properly, and where in many cases the area of the tone-opening is restricted. Another mistake is to pad an auditorium with acoustical material, thereby killing all resonance. This is done in countless cases without thought to what it may do to the tonal qualities of the organ. When an organ has been voiced for a given acoustical condition, and then the church or auditorium is given a heavy padding of acoustical material, it is quite probable that the organ will lose about 50% of its former effectiveness.

The job of hunting up many of the fine old organs of the 1850-1890 period has been going on for well over fifteen years now. These trips have been named Organ Pilgrimages, and during the course of time many thousands of miles have been traveled, many questions asked, and organs were thoroughly examined and played. The pilgrimages have been annual affairs generally, although often times semiannual. I am usually accompanied on these pilgrimages by one or two organist friends, and we are apt to pick up others on the way. Usual equipment generally includes a good camera, notebooks, scales and calipers, a tuning-fork, and a good wind-gage. During the pilgrimage of 1954, which took place in June, a fine tape recorder was added, and with this twelve organs were recorded. Color photos were also taken of some of the cases, and these were made into color slides.

The 1954 pilgrimage began on Sunday June 20, with Max R. Elsberry, W. Robert Huey, and the Author making up the party. The first stop was the Congregational Church in Stockbridge, Mass. The organ here is William A. Johnson's Opus 183, 1865. This is a wonderful example of the qualities mentioned previously. There have been many trips to see and hear this, but I wanted to record it, and this was done. The second stop of the day was at First Church in Pittsfield, where the Austin Organ Company have recently done a complete rebuild. It is very good, and has console preparation for somewhat more organ than is presently installed. This is a four-manual. Organist is Mrs. William S. Kent. After spending some time here, we headed for Springfield, Mass., which was to be our base of operations for the next two days. From Springfield we covered quite a little of the nearby countryside. First on the agenda on the morning of June 21 was Christ Church Cathedral where Roland Pomerat is organist. The Austin Organ Company had very recently installed a three-manual of some 50 stops. This proved to be a most-satisfying organ in every way. Its voicing was very fine, and the Diapason choruses were complete and very well balanced. The reeds also were very fine. Here is an instrument that should satisfy the most demanding. With Max Elsberry playing, the Franck Third Chorale in A-minor was put on tape, and came out very well. The only hitch being that under cer-

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tain conditions, these tape recorders will pick up police calls and we got three of these.

In the afternoon of the same day we drove to Westfield, the former home of the Johnson organ. Here in Westfield there are no less than four very fine examples of the work of Johnson. First Congregational has Opus 112, 1861, a 3-manual of some 45 sets of pipes. It was enlarged by Johnson himself along in the 1880's from a 3-39 and was equipped with electric action along about 1926. Second Congregational has a fine Johnson & Son Opus 479. This is a 2-33 and is particularly fine with a marvelous chorus. The large Methodist Church has a 3-manual of 38 ranks, Opus 472, 1876, and still has the original action, and has been untouched. This is a fine and grand organ, and should

electrified, so we stopped briefly. Once more on the road, we stuck to it until we reached Reading which was to be our base for three days. We spent a lazy late afternoon at the home of Mr. Edwin B. Hedges. The three "organ nuts" reclined in comfortable chairs in the Hedges' back yard, enjoying the very pleasant company of the Hedges. After dinner we again returned to the Hedges for a real organ session. This provided an opportunity too good to miss, so unbeknown to the others, the tape recorder was put into operation and about 30 minutes of priceless conversation was recorded.

On the morning of June 23 we first visited the pipe-shop of the Dennison Organ Pipe Company, principally to renew friendships with John Bolton, voicer. At 9:30 the



#### YOU JUMP ON THESE THREE

*when you buy a disk recorded by Columbia on the Searlo Hall organ and find upperwork louder than unison, for at the left with E. Power Biggs are Adtutor Theoroux and Harold Chapman, Columbia sound engineers whose taste or lack of it is responsible to a large degree for what goes into the grooves and how.*

not be missed either. In the Masonic Temple, formerly the Universalist Church, there is a small but fine Johnson & Son of 10 ranks, Opus 724, 1889. During our afternoon in Westfield, we played the organs in both the First and Second Churches, putting the fine two-manual in the Second Church on tape.

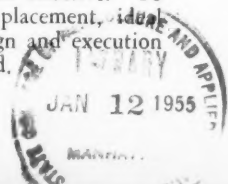
In the evening we teamed up with Alan Kirk, organist of the First Congregational in Suffield, Conn. Mr. Kirk had paved the way for us to see and play the organ in his Church, and also that in the Baptist Church in Suffield where Raymond Lindstrom is organist. In the First Church, Suffield, the organ is Johnson's Opus 301, 1869. This was moved and added to by Steere along about 1900, and it has since been electrified. This organ contains about 25 ranks and is very good. This was recorded on tape. At the Second Baptist we found William A. Johnson's Opus 196, 1866. This is a fine 2-manual of some 30 ranks, and it has been electrified, though the stop-action and the original pedalboard remain. This work was done many years ago by Charles Chadwick, who formerly worked for Johnson in Westfield. Here again this was put on tape with Max Elsberry playing. We spent a most enjoyable evening with Mr. Kirk, an event we shall repeat.

On June 22 we looked around several of the churches of Springfield, and then departed eastward toward Boston and Reading, Mass. However, we stopped off at Monson to see the organ in the Congregational Church. This is Johnson's Opus 781, a 3-36 which has recently been electrified. This organ had been visited many times before, but one member of the party had not seen it since it had been

party, augmented by Ned Hedges, and Rostron Kershaw, organ builder of Reading, took off for Nashua, N.H.

In Nashua the first stop was the Pilgrim Congregational which contains a fine 3-manual William A. Johnson of 1869. This is all straight tracker, and is large-scaled. It is well placed and the acoustics in the Church are quite good. This organ should be restored; with cleaning of the pipework by a craftsman and when equipped with a good electric action, it would need no apology from anyone. Due to the necessarily large pallets, considerable strength is required whenever the manuals are coupled. There is ensemble enough on the Swell and Great for any full-organ demand, so that it is not necessary to couple the Choir, which has a fine ensemble of its own. Max Elsberry played the Fantasia & Fugue in G-minor of Bach, and two chorale preludes for the tape-recording.

The next stop was St. Francis Xavier Church in Nashua, where Rostron Kershaw has a two-manual of his own design and build. This is a French church, and the nave is long and very high. There are two west-end galleries, one above the other. The organ reposes in the highest gallery from which it speaks without hindrance. There are 24 ranks here, topped by a brilliant Trompette in the Swell, and 16' and 8' Trombones in the Pedal. The effect of this organ is hard to describe, because instead of 24 ranks it sounds like 124. The resonance in this Church is ideal, and in this setting French reeds are most effective. To those in search of examples of correct placement, ideal acoustical conditions, and good tonal design and execution I recommend that this one not be missed.





The final stop of the day was at Organ Hall in Methuen. This organ needs no introduction, for it was originally built by Walcker in 1857-1863 for the Boston Music Hall. Several years ago it was rebuilt by Aeolian-Skinner and considerably enlarged. This should not be missed, for the sight of the gigantic case with the polished tin 32's is something not to be forgotten.

Back in Reading once more, the organ pilgrims assembled at the home of Mr. and Mrs. Harry Upson Camp for a wonderful dinner and evening. Mr. Camp, an organist himself, and electrical engineer, has a 2-manual Frazee organ with 11 ranks in his home, which was much enjoyed during the evening.

On June 24 the organ pilgrims took off for Boston by train. The first church visited was St. Mary's which is not far from North Station. At St. Mary's Father Fair and Father Duffy were most gracious. Here again is a very fine organ splendidly situated and speaking under ideal acoustical conditions. Johnson & Son installed it in 1877, their Opus 499. It was equipped with a modern action a few years ago without tonal change, and at the same time a small chancel division was added. The main organ is in the west gallery and contains some 56 ranks of pipes including two mixtures on the Great and two in the Swell, plus a reed chorus on both Swell and Great. The effect heard from any point in the Church is simply magnificent. The full-organ is something to never forget, and with it all is fine balance and finesse.

The next organ in Boston to claim attention was the new Aeolian-Skinner in St. Paul's Cathedral. To our dismay we found that the organ cannot be played during the day except at a service. We attended a noonday service and heard perhaps 7 or 8 stops and that was all. We were able to look the fine pipework over, but we went away dismayed at not having been able to hear what this fine organ was really like.

The Church of the Advent next beckoned us, with its Aeolian-Skinner. This organ has been in nearly twenty years now. It is very well balanced, and we enjoyed hearing and playing it very much.

We returned to Reading for dinner and then spent another organ evening with the Hedges. There should be more in the world like the Hedges, for they are wonderful people. Mr. Hedges' skill as a voicer is not matched, and coupled with this he is a fine musician, playing the cello and also making them as a hobby. His experience goes back to the Johnson organs, where in the Johnson plant he learned the art of voicing. He also knew fine pipe-making, for his father learned the art of pipe-making with Johnson, and he or his men made the Johnson metal pipes from 1855 on. The pipework of the Johnson organs was always of the very finest, and no one knew better than the Hedges the importance of good pipes to fine voicing. Mrs. Hedges' father also worked for Johnson.

On the 25th of June we headed northward up through New Hampshire, pausing at Goffstown to see the small but fine William A. Johnson in St. Matthew's Episcopal. This organ is Opus 308, 1869, and is a 2-manual of 12 stops. It was fine indeed, and in its original condition.

From Goffstown we swung on down through Keene, N.H., and thence to Greenfield, Mass. At this point we decided to go to Montague and record the little one-manual William A. Johnson in the Congregational Church. This is Opus 54, 1856, in its original condition. Here is a one-manual organ which will surprise anyone with its wonderful chorus, which is quite amazing, as the tape-recording will readily prove. There are but 8 ranks here, but this organ must not be missed for while the wind-pressure is but  $2\frac{1}{2}$ ", this little instrument is a shining example of fine low-pressure voicing. At this point we called it a day and retired to the beautiful town of Deerfield. Persons interested in colonial history and fine old

New England houses and traditions should not miss Old Deerfield.

June 26 dawned another beautiful day, so we took off for Shelburne Falls, Mass. Here we tape-recorded the fine old William A. Johnson in the Baptist Church, Opus 76, 1858, a 2-manual of 24 ranks. It is very colorful with several independent mutations and a fine Diapason chorus on both Swell and Great. W. Robert Huey was at the console for the recordings.

From Shelburne Falls we headed for Gilbertville, Mass., where in the fine Stone Congregational Church we found a fine Johnson & Son of 2 manuals and 15 stops, Opus 428, 1874. It is in fine condition and is much appreciated. We made tape-recordings here also. We returned to Deerfield through the Pelham Hills and through Amherst. In the evening we went to the Brick Church in Deerfield to record Johnson & Son Opus 736, a 2-manual of 15 stops. The Church is a beautiful colonial edifice which is well worth seeing.

Thus ended the Organ Pilgrimage of 1954. The story of the pilgrimage can now be told with recordings and color-slides of some of the cases. The ensembles of these organs will go a long way in giving lessons as to the meaning of real voicing, tonal design, and balance. These old instruments were not the product of fads, nor were they built in an age of synthetics and when commercialism was so rampant. We need to stop and ask ourselves where we are going. These instruments should be properly preserved and carefully restored when necessary. Careless and ignorant tuners and repairmen should be kept away from such organs. Pinched pipe-tops and other such damage are sure indications that butchers have been in the organ. Many times an organ is tuned needlessly because care is not taken to note temperatures, and ascertain if the temperature was at the point when the organ was last tuned. Generally a good cleaning is required when an organ requires much tuning, provided of course that the question of temperature is correct, and that vandals have not been in the organ.

When it comes to a restoration of a fine old organ, there are many points which should receive careful consideration. In the first place the sliderchests should be retained if at all possible, for the reason that pipes voiced for a sliderchest will not be the same on an individual-valve chest, and this means some revoicing—and where are the slider voicing-machines today? Revoicing for an individual-valve chest will mean a loss of the former quality. The pipework should be carefully cleaned, and this is not work for an amateur. It requires patience and hard work by a craftsman who knows how to handle pipes. Any repairs needed should also be made by a good pipemaker. The wood pipes should be examined for any opened joints or splits, and these should be repaired, and new packing carefully fitted to the stoppers of any stopped-pipes. Reeds should be thoroughly cleaned, the shallots refaced, and new reeds put in and the stops carefully revoiced. The reeds are of course the exception to the rule about revoicing.

Whether or not an electro-pneumatic action is to be applied is beyond the scope of this advice. However, in the event that electric action is to be supplied, the electrical work should be carefully and neatly done, and all connections carefully joined with solder or other approved means.

In the matter of wind supply and distribution, the blower should be well checked and if it is barely big enough, it should be replaced with one of ample capacity. The static pressure which the blower delivers should not be too far above that required by any part of the organ, for to attempt to reduce it too far in a reservoir is sure to cause trouble from shimmy of the reservoir top. Any wooden wind-trunks should be replaced by round galvanized sheet iron conductors avoiding any sharp bends, and the use of any more elbows than are absolutely necessary.



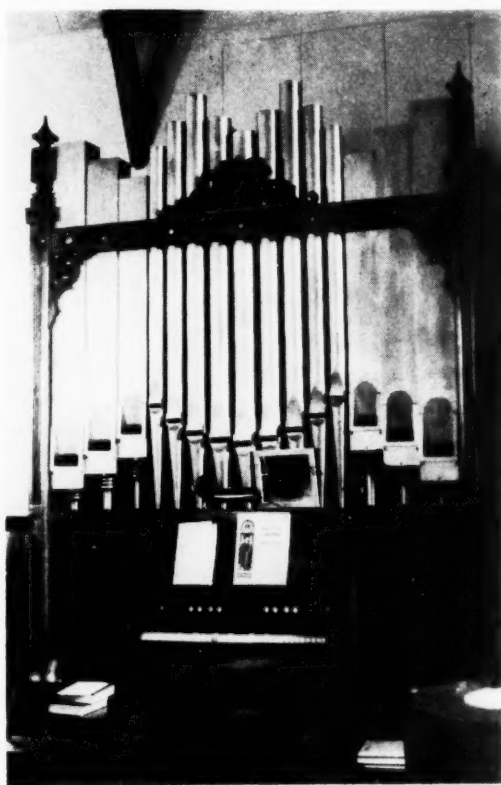
The cross-sectional area of such wind-trunks should be at least double the old ones, and they should be as short as possible. If a long run is necessary, the size of the conductor should be increased considerably. It is impossible to have a wind-conductor too large.

Most old organs have one and sometimes two large reservoirs, and these should be releathered and kept. Their great size is an added advantage, because the motion of the top-board whether rising or falling is slow, and jerkiness or shimmy is almost impossible if the conditions mentioned above are complied with.

There are other points to consider, such as rebushing the tracker action, and quieting a noisy pedalboard, as well as examining the brass plate through which the pull-down wires from the pallets pass. Many an old organ if restored as suggested will continue to serve with distinction for many more years in its old glory.

in the men first after the crucifer and had them stand just inside the auditorium till all the girls were in, then trail them up the aisle; this would have given a good lusty unison start to the hymn and encouraged the congregation to sing. All hymns should be unisons from choir & congregation; nothing else can be defended in the majority of churches.

"Venite" was chanted, thoughtlessly as always. It is not "O come let us sing, unto the Lord"; it is "O come let us sing unto the Lord." The 1940 Hymnal editors ask it this better way, but organists are too tired to bother. There's to be no pause after "sing." And "O worship the Lord in the beauty of holiness" is to be taken just that way, with the only permissible pause where it makes sense after "holiness." Chanting should be just like speaking; it's easy enough to educate any congregation if the organist wants to do it. Merely reduce the length of the improper pauses



REDEEMER LUTHERAN, DIDSBURY, CANADA  
D. Stuart Kennedy sends this to show a five-rank installed in November 1953, tracker action, Orgoblo wind, no Tremulant, no borrows, two voices enclosed, and, glory be, a delightful little case of pipes instead of a meaningless chicken-wire grille.

## Hear Yourself as Others Do

By the ROVING REPORTER

Reporting details the perpetrators forgot to remember

This time we have one of the smallest and one of the largest. In the smallest it was some sort of a children's service, with girls filling the choirstalls and their choirmaster playing the organ. She pre-played all the hymns much faster than they were to be sung, gave the congregation no chance to breathe within the stanzas, and began the processional with the choir still in the anteroom; first choristers entering were children, so there was no audible singing from the choir. She should have brought

just a trifle each Sunday and the congregation will soon catch on. No need to consult the rector or vestry; if they grumble, show them what the hymnal instructions say about it. That'll shut them up quickly.

Hymn 566, "Jesus calls us o'er the tumult," generally sung to the ridiculous tune by Jude, was turned into a bit of snappy jazz; but read the words and see if it's to be a jig or, instead, a heart-felt tribute to what Jesus means to a Christian.

A few men were in the choir to help the congregation on the hymns, so the anthem was tried by the children; they had never been taught to hold their heads up and sing as though they knew what they were doing and wanted to do it; so they were much ashamed of themselves, hung their

heads, and sang about as softly as they dared. First, get those heads up; second, teach them to sing as loudly as they jabber to each other when they're playing games in the school-yard; third, don't try fancy stunts with them—like giving them music beyond their capacity, or dividing them into antiphonal groups, or into two-part singing. The children were largely window-dressing in this service, and how anyone could believe this was the "house of God" with such slipshod doings is more than this reviewer could see. The Sunday 11:00 service should be too respected to be displaced by monkey-business no matter what the day or excuse.



The second was in a church that probably spends more on its music than any other in our city and the occasion was a Bach cantata. Having heard William A. Goldsworthy do a whole series of Bach cantatas, with a choir of a dozen or sixteen well-selected voices, in a church perfectly Bach-like, it was easy to gain a true perspective on what a Bach cantata is. This was the first opportunity to hear a complete cantata by this organization, largely because I wanted to continue my respect for the cantatas.

When Bach wrote his accompaniments for his cantatas and larger choral works he specified the most appealing tones for orchestration—strings & woodwinds. What we got here was jumbled Diapasons, bulky flutes, and screaming upperwork. The cantata took 31 minutes. Choir of 15 sopranos, 15 contraltos, 22 men. No prelude listed, so the organist improvised around the opening hymn, which was that glorious plainsong "O come O come Emmanuel"; why do organists ruin perfectly good hymns? The congregation wasn't interested in seeing how cleverly an organist could improvise on a hymntune, but had he played the harmonized hymn exactly as the 1940 Hymnal gives it, using a great variety of moods and colors and registrations, without changing a single note of it anywhere from start to finish, it would have been a joy to everyone in the church.

The "Magnificat" was done to plainsong with faux-bourdon; fortunately the congregation did not try to sing. Attempts to accompany plainsong are to be condemned; plainsong by its very nature must be done as an unaccompanied melody. Some ppp organ was used here and there, with fine effect; but had the plainsong parts been done in strong unaccompanied unisons, and the harmonized tail-end pieces done with organ accompaniment, it might have been more effective.

In this church the "Gloria" is generally done correctly without pausing on "Son"; anyone ever hearing Dr. David McK. Williams do it in St. Bartholomew's, New York, will never be satisfied with the fumbling manner prevailing in almost all other churches. Anthem was R. V. Williams' "O taste and see," a most impressive piece of music as done here.

1954's urge to use mixtures all the time ruined the cantata. How many organists heard & saw Fred Waring's group do one of those famous Bach chorales, the voices doing the chorale in sections unaccompanied, the duopians doing the figurations between the verses? This time it wasn't done that way; the organ couldn't resist its upperwork & mixtures, so all the smoothness & charm & repose were ruined; the organ was so legato as to be actually muddy. The charm and clarity of rhythm didn't exist.

Why are today's organists so afraid to have any element of loveliness in their music? Because they're tired of the

organ doesn't at all mean the public is tired of it as yet, though if the current mixture & scream urge isn't soon brought under control the public will be as weary of the organ as the profession is. Loveliness? Heavens no; screech & scream, that's the thing today.

If you have an adequately large organ, rich in soft strings & celestes, and blessed with a 32' Pedal Bourdon that doesn't shake the building, use it as the organist here did on all too rare occasions, and your hearers will rise up and call you blessed; better than that, they'll forget many of the blunders in taste you've pulled on them.



## From Yesterday

No.2: Franck, Libert, Widor

By ROWLAND W. DUNHAM

Associate Editor, Church Music

IN continuing the consideration of organists and organ study of the past a period of some twenty years now elapses. During this time it was my privilege to serve as organist in several eastern churches. Study and practice had become a regular procedure. Recitals were given each year. The Guild examinations were taken. Some activity in composition was indicated by a number of published choral works for the church. Famous organists were heard, including Guilmant and Clarence Eddy. In 1920 a friendship was formed with Lynnwood Farnam who will be the subject of a later article.

It was in 1923 that it seemed advisable to spend a summer at Fontainebleau. Several reasons made this decision imperative. French organ music and performing style had become a dominating element in the organ world. The music of Franck and Widor had assumed such importance as to make firsthand enlightenment advisable. Personal inclinations regarding these two composers' music were mixed. A strong admiration for the great Belgian had been acquired. Some movements of Widor Sonatas were admirable, others appeared inferior. It seemed important to discover why the latter were found unacceptable while many American organists were using them. The opportunity to study with the famous Frenchman and with Henri Libert, a pupil of Cesar Franck, was too tempting to postpone.

First, a few words about Libert. His ideas were mainly quite in accord with his colleagues'. For some students he required considerable technical work; that appeared beneficial. Never did Libert, or Widor himself, insist on the legendary pedal procedure of knees held together and at close intervals toes also together. Most significant was the insistence that the feet glide over the surfaces of pedal keys in constant contact. We were frequently told it was "skating," an appropriate description. In my own case this smooth direct type of pedaling had already been discovered. Some of his ideas concerning manual touch were not found too practical for those of us with good pianistic training, since relaxation did not appear to be included. I recall that Widor once said it was not possible to play his Toccata in F more than once because of the muscular strain. In practice one day I played it five times without a pause.

Most valuable was Libert's interesting revelations regarding Cesar Franck. Most of the masters' music was played by members of the class during the summer. One particular matter was surprising. Franck's playing of Bach was apparently most flexible with greater rubato than

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Widor permitted. He seems to have heightened the tempo in episodes of the fugues. His improvisational skill must have been distinctly artistic with apparently a well-conceived plan of procedure. There was never a meaningless wandering. Use of thematic material was a feature. The performances surely were something we all wish could have been recorded for guidance of organists today who seem to lack much understanding of this important activity.

Widor was now 79. A short rather frail man, he pos-

still could not find interesting. Profit musically was undeniable. Justification of technical details learned from Mr. Whiting and by my own exploration were gratifying. The principles of French style and their artistic approach were so completely evident in the short span of three months that the effort and expense seemed well worth while.

I am constantly confronted with misstatements about Widor that are astounding in view of the many Americans who were students at one time of this remarkable musician.



**THE QUINBY RESIDENCE**

*Formerly the Briggs Coach House, photo by courtesy of Mrs. N. L. Swartout; the Quinbys acquired the building a few years ago, made lavish changes, and turned it into a delightful studio and home in which they now live as king and queen—and you couldn't find two people more capable of appreciating it.*

sessed the vigor and enthusiasm of a man in middle age. That year he was a blushing bridegroom, having recently been married, and for the first time too. His teaching was remarkable in his attention to musical (not technical) detail. There were certain works of Bach and Widor he demanded that somebody play. We were glad to distribute these obligations. No other composers were used in the class or in his own church playing. There were frequent interruptions as we recited, our playing stopped by his clapping his hands. Then he would explain the point that was apropos. Of his own works the four Opus 42 Sonatas, the Gothic and Romane, were well covered. Most of the major preludes and fugues and many choral-preludes were heard. My own tasks included his Gothic and Seventh. From them it was revealed the reasons for their vogue, dated as these compositions appear to many organists today. To be sure they are romantic, some call them sentimental. They reflect the orchestrally-minded nineteenth century, a sad reflection on the taste of any person with the temerity to play such trivia today.

As an organist, the old gentleman was surprising. In spite of a rather stiff manual delivery he managed to play with accuracy and style. We went to his church Sundays, one of us sitting on the bench beside him and suggesting works we wanted to hear. Perhaps the most interesting was his playing of that challenging first movement of his Sixth. That most difficult page in the middle with wide skips in pedals and two-against-three in manuals came off well. The later passage presenting the second subject with both hands and pedals in unison was accurate and fluent. I had heard he never played the pedal part at this spot. It was a real experience to witness at close range the performances in that altitudinous organloft. We wondered how the aging man could survive climbing that long spiral staircase, much less play the organ immediately.

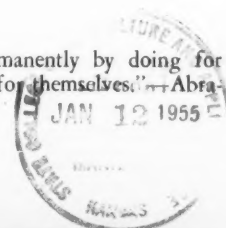
My reaction after the summer was one of satisfaction. Many Widor movements became most attractive, others I

Of course he did tell of his student heritage through Lemmens back to Kittel, a Bach pupil. But to sneer at this rather minor item and discount completely his knowledge and comprehension of the musical aims of the Bach literature is about as stupid as it is unfair. I notice the belittling process is by younger men, many of whom are not organists at all, whose statements are based on hearsay. It could be pointed out in detail that many of the so-called recent discoveries about playing this music were presented thirty years ago by the very man who is today quite discounted. No man is infallible and I suspect Widor would have been the last person to claim such a virtue.

Opinions regarding the real value of any work of art are bound to be highly personalized. It is easy for a research scholar in music, the most elusive of the arts to evaluate, to find himself fascinated by styles of bygone days to the extent that more recent modes of expression appear to lack the academic virtues which he has assumed to be essential. Today we are considerably influenced by certain savants who extol music from the period of objective approach to the complete discounting of the subjective aims of romanticism. Such a point of view extols music preceding the first really great exemplar of that style, J. S. Bach, composers whose music is of little significance in the perception of the evolution of the art as developed through the classic and romantic eras. Despite the insistence that we must choose between the antique and the most extreme of dissonant contemporaries, organists are inclined to seek the more sensible middle-of-the-road attitude. Even as dated a composer as Widor may still have his supporters.—R.W.D.

#### TOTALLY FORGOTTEN

"You cannot help men permanently by doing for them what they could and should do for themselves."—Abraham Lincoln.







#### MAKING LIFE BEAUTIFUL

Next time you mount the bench to make sweet sounds for your music-hungry hearers, give a thought to the men behind the scenes whose work makes your play possible; here's one of them, Arthur Gilson, at his bench in the Aeolian-Skinner plant. You should know what he's doing, but you probably don't.

#### YOU SHOULD KNOW ABOUT THIS

But probably you couldn't make even the wildest guess

Maybe you don't know this man and haven't the least idea what he's doing, but you'd better be glad he did it, for without him and hundreds or thousands of other craftsmen in our organ factories you wouldn't be earning any money on Sundays. Our thanks to the Aeolian-Skinner office for the photo and to M. A. Garipey of that Company's engineering faculty for the information here presented. Having discovered Mr. Garipey knew how to answer questions intelligently—see May 1954 T.A.O.—we hope to keep him busy for some time to come.

The gentleman in the picture is Arthur Gilson. "A few seconds of listening to him talk is convincing proof that he's an old-time Yankee from New Hampshire or thereabouts. The radio people would pay him handsomely to take voice-parts in a Down-East skit." We let Mr. Garipey continue: "Mr. Gilson has retired after 58 years in the organ business, the last thirteen of them with Aeolian-Skinner. He is one of those fast-disappearing individuals who is at home in any phase of organbuilding." The face says he's a contented workman, interested in what he's doing. Which is just one of the reasons why the organ is the greatest music instrument known to mankind.

In Mr. Gilson's right hand is a mallet, made of rawhide, and beneath it is a shallot being shaped in one of the five grooves, of different sizes, in the cast-iron forming-block; this block, held in place by a wood frame, rests on a piece of 12x12 timber—much as a blacksmith mounts his anvil. Possibly our reproduction will be good enough so you can

see the end of the shallot under the mallet in the middle groove of the five.

On the bench, to the right of the mallet and running out the right end of the picture, is an orderly group of nine reed shallots that have been given their treatment on the forming-block; from an ant's viewpoint they'd look somewhat like entrances to nine tunnels under the Hudson, with three more with rounded ends to their left.

On the table beside these formed shallots is a hit or miss assortment of mandrels, essential for giving the shallots exactly the right shape in the forming-block; more mandrels are stuck conveniently into holes along the wall just above the bench. To the left of this shelf of mandrels is a box to hold the record-cards of the workman.

Don't worry about that dark flat object in the upper right corner nor about that white hunk of stuff at the left edge of the table; neither has any connection with Bach's Passacaglia or Lemare's Moonlight & Roses. But you should be delighted that the shallots you see here are destined to become part of one of the most delightful voices in the modern organ—a 16' Fagotto. Such a voice never snarled at anybody. You wouldn't expect it to, with such a fatherly man as Mr. Gilson to give it life.



#### THAT FLOR PEETERS CONSOLE

Information from Donald Shanks, an American abroad

When Colbert-LaBerge Management published that advertisement of Flor Peeters, showing him playing an unusual console, it started a lot of trouble for T.A.O.—the kind of trouble we like. A reader wanted to know something about it and we tried to comply, with the help of August Maekelberghe. Some things were still unexplained and others assisted.

Now Mr. Shanks has secured from Max Tremmel "a booklet with the stoplist and photos of the organcase and console," and adds a few details needed here; first attempt at an explanation was printed in Jan. 1954 T.A.O. and everything stated there seems to be correct.

It is the Cathedral, or Dom, in Passau, Germany, a city of over 20,000 population—anybody able to name an American city of that size with a cathedral and an organ as impressive, large, and beautiful as this? Mr. Shanks says the organ has 208 stops, 16,105 pipes; from other sources we understand it was built by Hans Steinmeyer.

Tightly under the music-rack is the rolltop lid with two handles to pull it down. And then comes that mysterious row of small triggers clear across the console, and under it a row of labels; because of the angle of view, the left end of this row of labels is hidden behind the top framework of the left jamb.

The little triggers or "push-pull knobs," as Mr. Maekelberghe called them, are all "classed under the title Weitere Spielhilfen, or additional playing-aids," says Mr. Shanks, and are used, as formerly stated, to set the individual stops (specified by the tablets beneath each vertical row) on the four combination pistons available. Presumably our original guess was correct, that if you want an individual stop drawn by hand you put it on by the tablet, and if you want it controlled by any of the four combination pistons available you get it from any of them because you have set the push-pull knobs that way.

Over the manual are two sets of seven tablets each, left and right, operating the couplers (which in turn are individually set on the combinations by the position of the push-pull knobs). Immediately over the top manual at the right are two horizontal indicators, one for "general crescendo," says Mr. Shanks, the other for "Pedalmoderato"; your guess is as good as anybody's.



## Things You Normally Don't See

*Casavant organ in Westminster Presbyterian, Detroit, Mich.*

Herewith a description of what is seen in the accompanying plate showing a portion of the Casavant installed in 1954. Behind the four sets of shutters at the top is the Choir Organ; shutters would be too long if not split horizontally across the middle as shown; they stay open when the wind is off. The metal pipes to your right of these shutters are from the Pedal 8' & 4' Principal, and if you look closely you'll see how much they have been mitered, for lack of height in the final chamber.

Standing on the floor, under these metal pipes, are stopped wood pipes of the 16' Great & Pedal Rohrbordun. Immediately to the left of the tops of these wood pipes are some stopped-metal pipes from the upper octaves of this same rank, borrowed down to the Pedal.

Along the left edge of the picture are the pipes of the Pedal 16' Principal, with "tuning shades" on the tops of the lower set and the usual tuning-slides on the front faces of the others; raise these tuning-slides and the pitch lowers, lower them and the pitch rises—organs thus can be as contrary things as organists are.

Beneath the Choir Organ are seen two wind-conveyor pipes to the Choir chests. On the one to the left, at about the center of the plate, can be seen the "double-cotton" rubber sleeve whose function is to prevent transmission of vibrations from the metal pipe to the woodwork of the reservoir; it also makes life easier for the hard-working organman who might have to remove the bottomboard of the chest; he need not do the extra work that would be involved if he had to unscrew the flanges of the wind-conductor. The rubber sleeve is fastened to the wind-conveyor pipe by the metal clamp showing white at its lower end, with another at its top as well and for the same purpose.

The reservoir seen back of these two pipes maintains the proper wind-pressure by "springs and weights in accordance with the Tremulant requirements."

At the bottom of the picture, front center, is a box-like affair you'd not likely identify; it houses an upside-down whiffletree motor that makes it possible for your foot on the swellshutter-shoes to open the swellshades by wind-power or motor-bellows without requiring your foot to do any more work than merely admit wind to the individual bellows that constitute the motive power for the complete whiffletree system of levers. It's a neat trick too; it does a lot of work without taking much energy.

Coming out of the top center of this 'box' is a perpendicular rod; at its bottom is a "metal clamp for adjusting the motion of the shutters at closed position"; at its top is "a metal roller for transmitting the action from the" whiffletree to the swellshades, and it should be fairly easy to trace this rod to the roller at its top, and then the roller's extension to the left of the timbers of the frame and up along the left edge to the mechanism at its top to the left of the central supporting frame.

The ladder on the left side of this entire framework leads the organman up to the door by which he enters the Choir chamber. Our thanks to the Casavant office for the information herewith, and our invitation to other American builders to furnish similar photographs of this unseen world of the organ.

### OOPS! HERE IT COMES

"I was so disgusted with the American composers' showing on the Guild convention that I would not attend although a friend offered to pay all my expenses. Good heavens, why do they call it the 'American' guild when the only American music played were a few stunt pieces that did the American composer more harm with the general public than if he were not represented at all? Individually the organists are fine people; collectively they are not."

## Phonograph Recordings

### For T.A.O. REVIEWS

*Disks, like music and books, are reviewed here only when copies have been received for that purpose*

Dr. Mario Salvador, 4-89 Kilgen, St. Louis Cathedral, St. Louis, Mo., Technisonic Studios, 1201 Brentwood Blvd., St. Louis 17, Mo., 12" l.p. TMS-1 and TMS-3, prices not named. TMS-1 gives Bach's Toccata Dm, Gigout's Grand Choeur Dialogue, Gounod's Pontifical March, Lemaigre's Capriccio, Purcell's Trumpet Tune, and

Nevin, The Rosary

Van Hulse, Symphonic Poem: March; TMS-3 gives Bach's Gigue Fugue, Franck's Piece Heroique, Schubert's Ave Maria, and

Campbell-Watson, Puer Natus Est

Van Hulse, Veni Creator Postlude.

This is musical music for people who do not want the world destroyed and built all over again by incompetent upstarts, and this applies to repertoire as well as to organ and organist. The album says Dr. Salvador "is recognized as the greatest and most versatile concert organist in America" and it's always a pity when a competent artist is thus publicly insulted by charlatanism; Dr. Salvador is not the greatest organist in America and he of all men would be the first to know it; he's just a good church organist doing a splendid job in a great Catholic cathedral.

Here we have playing like we had in those good old days after the hopeless hardness of the early centuries had been enriched by strings and celestes and woodwinds, not to mention also electric action and a good array of couplers and combons—and before the very recent days when a few grew so weary of music that they killed off the unison-pitch and decided the organ should henceforth be a box of whistles, as high-pitched and loud as possible, something Dr. William H. Barnes dubbed a Hoot-e-Nanny.

For organplaying details, for the benefit of all readers, starting the first album is a fine staccato in Gigout but some bad legatos; over-legato is due partly to tradition, partly to the failure of modern organbuilders to lower the point-of-speech drastically. It takes great effort to play a slow major scale without having each two consecutive notes overlapping in speech. Lemaigre was poorly recorded by the engineers who probably didn't know what to listen for, though Dr. Salvador did his job well. Purcell's Trumpet Tune was not enough Trumpet, too much everything else—which is the way every organist plays it. Bach was too slow, probably because our still-living granddaddies all proclaim solemnly that Bach is played too fast, and we believe them without ever thinking for ourselves. In fact, Messrs. Ellsasser & Fox are good examples of the vindictiveness of our noble profession against any man who plays fast things fast enough. Too bad.

The Campbell-Watson was the first American piece on the disk and it turned out fine; Mr. C.-W. has something to say and Dr. S. helped him to say it interestingly. Time ran out and the other sides of the two disks could not be played; enough was heard and is here reported to tell the readers what to expect and enable the Reviewer to conscientiously say buy these two disks if you like music, and give them to your friends if they like good organ music entertainingly played. Four compositions by Americans in two disks; are record-makers threatening to become intelligent?

### SOME PAINFUL FACTS

*By Rev. Kenneth W. Sollitt, First Baptist, Mendota, Ill.*

"Socialism has demonstrated over and over again that (1) you can't multiply wealth by dividing it; that (2) you can't get rid of a few little monopolies by creating a big one called Government; that (3) the government can't give what it does not first take away; and that (4) it can never take away enough to supply the demand."

## READERS GIVE THEIR IDEAS

*Neither platitudes nor traditions — but live ideas culled from the mailbag for the benefit of the whole organ world*

### CAN YOU TELL HIM?

"Can you tell me any other business or profession where a man goes backward as his experience prestige and education increase? Are you really surprised that some of our best men have quit the game, particularly those with families?"

"The sad truth is that there is not much point in trying to get anywhere in this business simply because there is nowhere to get. When you take incentive out of a profession you are wrecking it—something churches have yet to learn. The top men in the organ world are doomed to the drudgery of heavy teaching hours, selling bells, and just about anything which will augment salaries which are too low and unrealistic.

"Most of my earlier friends and college-mates are now doctors, lawyers, and businessmen making three to five times my income. How do you think I feel as I compare my status with theirs? I have a better education than most of them, but so what?"—A man known to T.A.O. for unusual attainments.

### DOWN IN HOUSTON, TEXAS

"There's never a dull moment around here, it's bustling all the time; and looking back, it was such a wise decision to come here to Christ Church Cathedral. Several weeks ago I conducted a study-course on the hymnal, four nights in succession, and we had between 50 and 60 present each night. At its conclusion we decided we would have an informal hymn-sing one night each month to learn new hymns and rehearse the hymns we'll be singing in the services for the coming month.

"Their spirit is amazing, for although they put a New York congregation to shame as far as congregational singing is concerned, they are not proud of it and want to improve it. Our whole campaign is based on the premise that we should talk about 'making our hymns familiar' rather than about 'familiar hymns.' The choir is responding well and working hard."—J. H. Ossewaarde who with his rector Dr. Samuel M. Shoemaker made Calvary Episcopal one of the greatest churches in New York City; when Dr. Shoemaker went to Pittsburgh (we believe) Mr. Ossewaarde went to Houston.

### TO DR. CHARLES E. BILLINGS

"I am a little amazed that he studied medicine when he seemed to be bound up in organ, both playing and design. I met him some years ago at a noon recital in Kings Chapel, Boston, and we got talking about organs. He urged me to come up to Trinity some time, so one evening after work I met him for supper and we arrived in Trinity with only the console-light on. He played Karg-Elert's Harmonies du Soir from memory; it was quite effective and I was impressed with his playing.

"At another time we met accidentally in Harvard Church, Brookline. Mr. Biggs was away on a recital tour and after the dinner we went into the sanctuary and he started playing. His first number was Karg-Elert's Now Thank We All, which he ran off beautifully. He followed this with Bach's Dorian Toccata, and by this time a large crowd had assembled. He played one more number and began to fear somebody wouldn't approve of his extempore concert and so stopped.

"I will always remember those two evenings. I heard him a few times after that and then lost track of him completely until I read his Riverside console description in T.A.O."—Fred M. Leiper, to whom thanks. Dr. Billings is a most unusual man; if he gets interested in doing anything, he does it superbly well regardless of all it costs him.

### AN UNINFORMED CONCLUSION

"I note your comments on people's saying honestly what they think. . . . may I? Quoting you: A studio organ like this would cost the organist more than his automobile . . . . Indeed it would. By comparison with current quotations it would probably cost about \$30,000. So, given the choice between a 3-rank unit at \$4500. or an electrotone at about half that, why blame the organist who buys the electrotone? Three ranks of pipes don't make an organ, regardless of how many stops they're hooked up to; there are still just three tone-colors. Anybody with any taste can get at least 50 out of the Hammond drawbars, at 8' pitch alone.

"I'm all for pipes, and I think we need a good studio organ, six ranks minimum, for less than \$5000."

(Several errors: Such an organ would not cost \$30,000. or anything even remotely approaching it. Our organbuilders are to blame for not combating the price misrepresentation, but they have their own reasons; we are not at liberty to answer this present misrepresentation by definite names & places & costs, but we have the facts in our private files, not open to anyone for any reason whatever and not to be used by this magazine for any purpose other than such as this present correction of errors. We can say this, that such money as our correspondent mentions bought only a few years ago an organ of over 40 voices. Organ costs depend on many factors, some having to do with the organ itself, others having nothing whatever to do with it.

(Another correction: Three ranks of proper pipes properly unified do make a church organ for church-music purposes. And another: We have not yet learned of any electrotone of standard compass & console that can be had anywhere at \$2250. And one violently wrong: "There are still just three tone-colors." There are three primary colors, red, blue, yellow, and three secondary colors obtained from mixtures of these primaries, orange, violet, green. Yet from this simple stock thousands of perceptible colors are obtained. If we're not color-blind.

(So it is with organs; so it distinctly is not with the Hammond electrotone. The fundamental Hammond "tone" is a hum set up by electric impulses; you can make it louder or softer but you can't change its color except by adding other electric impulses of different pitch, in which event it is no longer an 8' tone. Uninformed readers should consult their libraries and study the decision of the Federal Trade Commission and, vastly better, the scientific tone-analysis charts by Dr. C. P. Boner published in these pages.

(But let's not fail to pay tribute to Laurens Hammond who turned so successfully from electric clocks to electrotones and, after years of development, has produced a distinctly new music instrument unlike any other on earth. Only it's not an organ and distinctly not for church; there are other electrotones that are churchly.)

"Stop building organs the way Arp Schnitger had to do with the workmen of his time." T.A.O. does not know but believes that the American organbuilder today is building more and better organs per hour of man-power than ever Schnitger would have thought possible. Remember that the purchasing-dollar and the earned-dollar had the same relationship then as they have now. Our correspondent is not named here because it has been necessary to point out an error in almost everything he wrote; his statements are given space here to correct similar mistaken notions many others seem to have. An organ today is not expensive at all; it is probably less costly than ever before, matching earned-dollars with spent-dollars.

### BOTH A CREED AND A DUTY

"The St. Louis Post-Dispatch is always up to something. It is a constant terror to crooks and phonies, a constant frustration to press agents seeking flattering puffs—and a constant champion of the public trust."—An Editorial in Life, Dec. 14, 1953.

## EDWIN E. HASLAM, ORGANBUILDER

*Some biographical comments by F. R. Webber*

March 1954 T.A.O. p.86 listed some nameplates donated to the morgue by Jean Pasquet, one of them reading "Edwin E. Haslam, Organ Builder, Brooklyn, N.Y." Mr. Pasquet knew nothing of its origin. The following is recorded in behalf of this rather early American builder, with thanks to Mr. Webber.

"Mr. Haslam was born in 1870 in Southport, England. He came to America in 1888, worked for others for a short time, and in the 1890's established his own business in Brooklyn where he did organ work for some 40 years, moving to Rockville Center ten or twelve years before his death in 1939.

"There was a William Haslam who was a noted speaker at preaching missions in the Church of England, and whether Edwin Haslam is of this family I am not sure." Mr. Webber records how William Haslam "shared in the discovery of a small stone church which had become buried in drifting sands. It had been built by St. Piran, 352-430, who had introduced Celtic Christianity into Cornwall in 385 . . . . The church stands to this day, roofless, and protected by a concrete dome. I have seen it a number of times.

"Just how Edwin Haslam is related to William Haslam, if at all, is not known; since he died but a few years ago, no doubt he has relatives in or near New York City who would know."

Thanks to Mr. Webber. Any reader knowing any Haslam should investigate and report. Any reader still playing a Haslam organ?

## EVERY FENCE HAS TWO SIDES

"It is endlessly exasperating to find tirades of political bias scattered throughout T.A.O. A more broadminded attitude toward musical taste would also be appreciated. The fact that one person does not care for a particular style does not justify his spreading his prejudices in such a way as to blockade growth."—M.W.D.

"This is a free country and T.A.O. has a perfect right to express its ideas, politically, religiously, as well as on music. I like its philosophy and views on social and political affairs."—B.A.L.

(Breadth of mind is too often deterioration of taste, or indifference to the welfare of all humanity. Every person has a God-given moral duty to say what he honestly thinks, regardless of the approval of anybody. If a man is not willing to do that and accept the consequences he has no right to be an Editor or a public speaker or serious writer on any subject under the sun. We of the organ world have no rights in this wide world unless we earn them by ministering to the public; we're only fakirs & incompetents when we lean on the opinions of others instead of having opinions of our own founded on experience, conscience, and sincere convictions. Anyone who is ignorant of what the politicians have done to his own earnings is much too dumb to be given consideration in these pages. Whereas each organist formerly could buy 100 cents' worth for each dollar he earned, now he can buy only 48 cents' worth; politicians in combine with unprincipled laborunion leaders have stolen from him exactly 52 cents out of every dollar. How dumb can we get? T.A.O. is not being published for dumb people.)

Finale: "Don't get discouraged. Keep up your fight and your fine service to the profession."—W.R.D.

## CARTY—KOPPELFLOETE—MOLLER

*Fifty years of it—see November Frontispiece*

When Fred M. Carty finished his first half-century in the Moller factory we noted it in our July pages, but held this photograph until we could get something intelligible to say about it, since T.A.O. is not a newspaper but a technical magazine. Thanks to John H. Hose of the Moller staff for the facts herewith.

Pipes are the 4' Koppelfloete, on the voicingchest, in

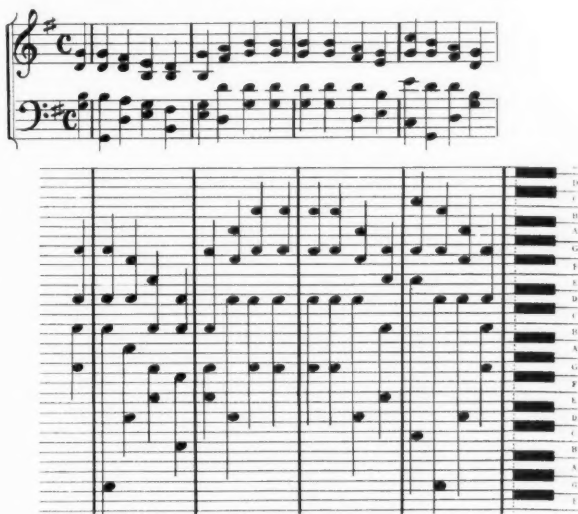
process of voicing; metal is 45% tin for all four sections of the pipes, though to the uneducated eye the spots seem of different sizes for various sections and this variation would mean a different tin content. However, Mr. Hose says no, they're all 45% tin.

In Mr. Carty's left hand is a tapered tool for adjusting the languets, formerly called languids—a name one fussy expert convinced T.A.O. should be discarded in favor of languets; refer to these two words in your F. & W. dictionary. The mottled-appearing surface of the rackboard is due to reflection from the polished & shellacked surface of the wood.

Just under Mr. Carty's right wrist is a long tool, flattened and pointing upward at its left end, used for raising the languets and adjusting them and the upper & lower lips to position. To the right of his hand are two tuning-cones, for pipes of varying sizes; the cones are hollowed and tapered for adjusting pipe-toes, and the knobs on the top are for easy handling. To their right is a larger hollowed & tapered cone used on the top of the pipes, for adjusting the size of the cylindrical part of the pipe and the truncated tops.

If our printing is good enough—and we have faith it will be—a small knob will be noticed at about the front center of each pipe; these knobs hold the upper part of the pipe in the right position for proper pitch, and since this upper or top canister has its bottom edge cut at an angle, tuning is accomplished merely by turning the top section, which makes the pipe longer or shorter as desired.

So at last T.A.O. has a pretty picture accompanied by lots of the technical details to make it the more interesting. Mr. Carty early in June 1954 completed 50 years of continuous service with M. P. Moller Inc. and is now head of the voicing department; he can retire on pension next year if he likes but has no intention of ever retiring. He began his organbuilding activities at \$1.50 a week, six days a week, ten hours a day, and when he applied for a job somebody yelled to Mr. Funkhouser, then superintendent, "Don't give him a job; he's supposed to finish school." Said he, 50 years later, "My daddy figured if I got a job for the summer I would stay and wouldn't go back to school." All who play or hear Moller organs are glad he's been an organbuilder all these years.



## QUINBY TRANSCRIBING SYSTEM

At the top is the music as normally printed, and immediately below is that same music copied on the Quinby Transcribing Sheet. To the right of this lower section is a separate Transposing Scale that can be slid up or down to any desired interval—that is all; the notes will all be identified in the new key and you merely write them on regular manuscript paper without having to figure any of their new positions."

JAN 12 1955

MANUAL



## EDITORIAL COMMENTS —

*Which you are requested to skip  
if you don't want other men to say honestly what they think*

### The Measure of a Man

MR. S. Lewis Elmer of the Guild is growing handsomer, more benign, and fatter with each passing year. This time our annual church-visit was made Nov. 21, 1954, to St. Thomas Church where Mr. William Self took over the organ and choir about a year ago. And Mr. Elmer & I took over the lavish Metropolitan Museum of Art, including its restaurant, for the rest of the day, chiefly inspecting the Dutch school of paintings. Dutch? Our reference books say Dutch is a colloquialism and the correct name is Netherlands; that goes henceforth for the text pages of T.A.O. but we'll probably not be able to persuade the Museum to follow our example. We in T.A.O. try more & more as the years pass to do things right, regardless of tradition and propaganda.

I found Mr. Elmer measuring organists exclusively by their membership in the Guild, just as I've learned to measure them by their standing on our subscription rolls. If a man or woman is a Guild member, he or she is safe; if he or she is a subscriber, I say safe. Actually I've always thought no person is fit to be called a professional organist unless he's a member of the Guild and subscribes to all the magazines devoted, no matter in which way, to the world of the organ.

Mr. Self's prelude was Langlais' Chant de Paix, played softly on rich registrations, fitting its purpose admirably, and held back to meditative style to its end, whereas I felt the need of a bit of brilliance & jubilation on this rainy day as the service-hour approached. The tendency in announcing hymns from the organ was to abbreviate them instead of playing tediously the whole way through—an enormous improvement. Excepting in the case of a tune not known to the congregation I have yet to hear one least excuse for an organist's delaying the hymn-singing by playing the thing through first; it's a hang-over from the dreary days of dullness.

The "Doxology" was done to that atrocious rhythm in the 1940 Hymnal and if anything can be worse I have yet to hear it. Sermon took exactly 20 minutes; full service took 83 minutes from start of prelude to start of postlude; communion serving took 9 minutes; organist led the service 45 minutes 26 seconds, preacher 37 minutes 34 seconds. How do the salaries compare? Mr. Self is a bit worse off than most organists for he has a boychoir and the boys sing at noonday services five days a week.

I think the biggest improvement he has made is his announcing the hymns by playing only a little, much less than half, and the worst thing he did was to follow that ruination of the "Doxology" merely because a bunch of stuffed-shirt editors put it in the book that way. Don't tamper with hymns; they belong not to the organist but to the congregation and it's the organist's chief job to give the congregation every possible encouragement to sing them with enthusiasm.

While I like the new rector better than any of his predecessors I couldn't get any vital leadership from the service. Actually there was only one incident that made me happy to be there: a blonde. She arrived slightly after we did, went far to the front on our side aisle, and before going into her pew she really kneeled in the aisle and bowed her head low in reverence, with no rushing whatever and no apology for bowing in a church before and in the Name of Christ; had I seen her on the stage in a Broadway show she would have been at home. Here she was the embodiment of veneration before the whole idea of the Christian

religion and she alone made me feel that this was a church and that it was real.

Why do Christians apologize for being Christians? Why do they seem ashamed to show a little reverence for Christ?

There was a day when St. Thomas held its nose high and demanded to be considered The church in New York City. That day is dead; I doubt if it ever will come back. And it is not the fault of the music department but entirely due to the way the vestry allowed the clergy to treat two of the most eminent organists known to Episcopal liturgy. You can't get away with injustices like that without paying the bill somewhere along the line. For my money, Mr. Self would have to work a half-century cleansing the place before he could restore it to what it was. Thank the vestry for that.

I sometimes weary of bright-boy glib statements broadcast without the least intelligence to back them up. A group of famous organists—and watch it, Miss Soosie, the minute you hear an allegedly-famous person say something—met to discuss a school for church organists. They had a grand time damning everybody but themselves. Schools for organists were all a failure. They propose to establish a new one.

Granted, general conservatories do the minimum for organists, other than teaching them how to play notes correctly; but in what school in all this universe can common-sense and the love of music be crammed into an ice-cold heart that doesn't have the slightest conception of beauty in anything but a dollar-bill?

Where & how did Bach learn music? Or Brahms or Tchaikovsky or Beethoven or Franck? They were artists at heart; they appreciated beautiful things. Nobody ever taught them how. Sure, they studied. Definitely they were not taught; they studied for themselves.

I went through the postgraduate course in a school for organists and the year of graduation took & passed the severest examination available anywhere to test the fitness of an organist—and I was no more fit to be an organist than an aviator. The schooling gave me nothing but muscular exercises in reading notes on a score and pushing down the right keys with the right fingers. Music? They didn't even know it existed. They still don't. To that knowledge from the 1890's has now been added an additional knowledge that 8' tone is all wrong and we must use only 1' stuff or higher.

Then along came a man who realized the nonsense and decided to set up a school in which church organists could and would learn their real job—that of making terrible-sounding amateur singers a little less terrible to the long-suffering churchmen, and right off the bat the whole high & holy & noble organ profession damned him as a traitor. But he was right and we were wrong. He and his faculty are still doing what he set out to do, but you can't blame a school because its graduates think the function of their fingers is to wiggle them at choristers in front of a congregation instead of pushing down keys on an organ and leading—not wiggling—amateurs into semi-decent singing.

Dr. Dickinson saw the need too and soon enough joined Dr. Williamson and established another school for church organists; slowly the pulpit crept in and so short-sighted are some of the graduates that they call themselves graduates of a theological seminary instead of a conservatory of music. How crazy can we get? Crazy enough to blame the wrong people every time.

But in the name of all that's honest and fair, let's stop saying there are no schools adequately trying to cram intelligence into organistic heads.—T.S.B.



## ROBERT ELMORE

*Holy Trinity, Philadelphia*

Mr. Elmore's general plan for the 7:30 p.m. musicales from Sept. 19 to May 22 is outlined on a printed pamphlet received Nov. 13. The church choir sings the 1st & 3rd Sundays each month, Trinity Club Choral Group the 2nd & 4th. The 1st Sundays present cantatas and commentaries; student instrumentalists from six local music schools participate in the eight second Sundays; music of various periods take the nine third Sundays; and "choruses from nursing and medical schools" do the eleven fourth and fifth Sundays.

For the sake of completeness we here schedule all the special musicals of the entire season.

Sept. 19, Gregorian and Romanesque

Oct. 3, Peeters, Darke, Weinberger.

17, Des Prez, Dufay.

Nov. 7, Elmore's "Psalm 63"

21, Lasso, Victoria, Palestrina.

Dec. 5, Bach and Elmore's "Psalm 130"

19, Purcell, Schutz, Buxtehude.

Jan. 16, Bach

Feb. 6, Dello-Joi's "Psalm of David"

20, Haydn, Beethoven, Mozart, Handel, Schubert.

March 20, Franck, Mendelssohn, Brahms.

April 3, Schutz "St. John Passion"

17, Bingham, Elmore, Sowerby, Messiaen.

May 1, Handel's Dettingen "Te Deum"

15, Ancient to modern, a summation.

BUFFALO, N.Y.

The Buffalo Guild has issued a 4-page 3x6 printed pamphlet listing its activities from Sept. 30 to May 9, the pamphlet received by T.A.O. Nov. 23—so don't place the blame wrongly for this tardy mention.

Sept. 30, dinner and Virgil Fox recital.

Oct. 27, 35th anniversary banquet.

Nov. 14, "masterclass in multiple-choir methods and materials."

Nov. 15, dinner and talk on choirs.

Dec. 5, annual carol festival.

Jan. 17, dinner 6:45 Salem Evangelical, organ and trumpet program.

Feb. 20, annual junior-choir festival 5:00, St. Paul's Cathedral.

Feb. 22, annual meeting of preachers & organists, 10:00 a.m. Bethlehem Presbyterian.

March 21, Jeanne Demessieux recital, 8:30, Trinity Lutheran.

April 9, visit to organs in Hamilton, Ont.

May 9, annual meeting, 6:45, United Brethren Church.

To EUROPE?

If you want to go to Europe this coming summer you might be interested in writing to D. S. Wheelwright, 1600 Holloway Ave., San Francisco 27, Calif., for details of the tour he will manage.

**William H. Barnes***Mus. Doc.*

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Author of

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Skokie, Illinois

## CLOKEY'S CANTATA

As an added tribute to the artistic judgment of Robert M. Stofor (see Nov. p. 371) it's a pleasure to record that again this Christmas he did that most superb of all Christmas cantatas, "When the Christ Child Came," by Dr. Joseph W. Clokey, published by Birchard.

## OBITUARY NOTICES

*These fellow-workers have finished their course, but their memories live on with us.*

Leo Braun died Nov. 12 in the choirloft of a synagogue in Flushing, N.Y., of heart attack; he had been organist of the Free Synagogue 24 years; survived by his widow and three sons.

Ralph H. Brigham, Sept. 23 of heart attack, Rockford, Ill., born Oct. 10, 1883, North Adams, Mass., graduated from New England Conservatory 1903, studied organ with W. C. Hammond, Wallace Goodrich, began playing in 1900 in the Baptist Church, Amherst, Mass., for seven years was organist of the Strand Theater, New York City, where he gained his greatest fame, moved in 1928 to Rockford, Ill., to become organist of the second Congregational and Temple Bethel; survived by his widow and two children.

Ramon Chmielewski, Nov. 16, Bayside, N.Y., aged 66, said to be an organist but no data anywhere, survived by his widow.

Dr. Henry Sloane Coffin, Nov. 25, Lakeville, Conn., aged 77, born in New York

City, graduated from Yale University, became one of the most prominent clergymen in the east, minister of Madison Avenue Presbyterian, championed all-out aid for Britain during worldwar-1, defended the Jews but "feared that Israel might become another troublesome Ireland," was president of Union Theological Seminary when Dr. Clarence Dickinson, its organist, founded the School of Sacred Music there, was a great man and

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RECITALS

510 Toro Canyon Road, Santa Barbara, Calif.

great preacher loved by all who came in contact with him, survived by his widow and two children.

Wilhelm Furtwaengler, Nov. 30, in Germany, born Jan. 25, 1886, in Berlin, was guest-conductor in New York City 1925 to 1927, helped save the lives of many Jewish musicians in Germany, got involved in the nazi movement, had to cancel all further American tours because of hatreds for his acceptance of nazi "honors"; born a German, he was undoubtedly violently pro-German, but his life in the nazi regime would hardly have been worth much had he faced Hitlerism with the slightest antagonism. Oh no, politics has nothing to do with musicians and music magazines. But Furtwaengler was a great conductor, and it was even a greater pity he didn't dare damn the politicians of his day.

## August MAEKELBERGHE

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Winfield, Kansas

## Marie Schumacher

SAINT PAUL'S CHURCH  
Westfield, New Jersey

## J. Sheldon Scott

Organist - Composer  
THE FIRST CONGREGATIONAL CHURCH  
Steubenville, Ohio

Anton Gottfried, organbuilder, died Oct. 10 in Daytona Beach, Fla., aged 92. Born Feb. 10, 1862, in Neulussheim, Germany, came to America in 1888, began making organ pipes in 1890, was known chiefly as pipe-maker to the industry though he occasionally built complete organs; survived by three daughters and two sons.

Helen Hillyer Haydock, Nov. 23, Richmond borough of New York City, aged 80, for 25 years organist of that borough's Calvary Presbyterian, widow of James M. Haydock; on retiring from Calvary a year ago the church gave her "permanent possession of a key to its organ."

### CATHARINE MORGAN

Haws Avenue Methodist, Norristown, Pa.

Herewith an attempt to give at least the partial repertoire and pertinent facts of a work that's too extensive to be interpreted and condensed in the time available to the compiler of this column.

The choirs are Chancel of 50 adults, Chapel 25 teen-agers, Junior 50 up to second year junior-high; Chancel rehearses 1½ hours once a week, others one hour a week. In addition to her programs in her own Church Miss Morgan has taken her choirs for special events in many surrounding churches. And repertoire materials are deeply buried in all these reports so that they cannot be included here.

Many cantatas and oratorios were used, in full or in part, but all such are listed by

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## G. Russell Wing

M. S. M.  
Organist and Director  
First Congregational Church  
La Grange, Illinois

composer only without regard to performer in T.A.O.'s annual column.

### Anthems

Ambrose, O come to my heart  
Arcadelt, Hear my prayer  
Bach, Come blessed rest

Now let every tongue  
O rejoice

Bennett, God is a shepherd  
Booth, Keep on praying  
Bortniansky, Lo a voice

Thine is the greatness  
Buck, Arise shine

Jubilate Deo

Cain, O Thou in Whose presence  
Candlyn, Good Christian men  
Chadwick, Ballad of Trees and Master

Christiansen, Praise to the Lord  
Clewell, A Choral Invocation

Dickinson, When o'er the hills  
Dvorak, God is my shepherd

Faure, Palms

Foster, O for a closer walk  
Franck, Psalm 150

Gaul, All praise to God  
Gounod, Ring out wild bells

Grieg, Jesu friend of sinners  
Harris, Spirit of God

Hasler, O sing unto the Lord  
Ivanov, Bless the Lord

Kramer, Great awakening  
Macfarlane, Jesus lives

Mackinnon, Sheep and Lambs  
Martin, Ho everyone

Mendelssohn, Hear my prayer  
Morgan, A Festal Doxology

Mueller, Laudamus Te  
Nikolsky, O praise ye the Name

Parker, Jerusalem

Prichard, Love divine

Rachmaninov, Glory be to God  
Read, More love to Thee

Rowley, Praise

Schubert, Ave Maria

The Omnipotence

Schuetky, Send forth Thy Spirit  
Serge, My God and I

Shaw, With a voice of singing  
Shelley, God is love

Stainer, I am Alpha

Stevenson, I sought the Lord  
Tchesnokov, Salvation is created

Terry, Richard de Castro's prayer  
Waring, Battle Hymn of Republic

Warren, Even Me

Willoughby, Joseph came seeking

### MOZART MANUSCRIPTS

The New York Times reports that eight pieces the International Mozart Foundation has been listing as lost, have been located; the Times Nov. 7 published an appeal that these items be returned to the I.M.F.

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## PAUL CALLAWAY

Washington Cathedral, Washington, D.C.

Herewith most of the repertoire from Oct. 1, 1953, to April 30, 1954; churches and organists often have their own individual way of listing things, so this column does its best to interpret in a way understood by the majority. If the author of the text gets named where the composer should be, it's the fault of the printed calendar, not of this column. Anyway calendars are printed for congregations, not for music magazines.

The profession should bow to the clergy of the Cathedral for the respect they pay their music and organist; Mr. Callaway's name is listed on all calendars along with the names of the clergy and Cathedral staff. In turn, Mr. Callaway pays tribute to his Cathedral by devoting his entire time and energies to its music.

"Each week in Washington Cathedral special petition is offered to Almighty God for His blessing upon the work and life of the people of one of the 48 states. Today we so remember the state of North Dakota, whose flag is being carried in the procession." This was Oct. 4. Generally also the Cathedral presents a postludial recital by a guest organist who is completely identified on the page giving his complete program immediately following evensong.

If your rector thinks nobody but himself is important, send a dollar or two to the Cathedral and ask for one month of calendars; mark them and hand them to your rector, it may possibly correct his unChristian ignorance.

## Anthems

Bach's Cantata 34

The Lord will not suffer  
Bairstow, I sat down under His shadow

Jesu the very thought  
Beethoven, Hallelujah  
Brahms, Grant unto me  
Bullock, Christ the fair glory  
Byrd, Sing joyfully

This is the Day  
Carpenter, Before Thy throne  
Chichester, Day by day  
Christiansen, Wake awake  
Crandell, Blessed are they  
Davies, If any man hath not

God be in my head  
Farrant, Hide not Thy face  
Franck, Father Thy Holy Spirit  
Praise the Lord  
Gibbons, O clap your hands

O Lord increase my faith  
Grazioli, God be with thee  
Handel, Hallelujah Amen  
Hansen, O Lord support us  
Haydn, As waves of a storm-swept

Praise we sing to Thee  
Lotti, Surely He hath borne  
Mant, For Thy dear saints  
Martin, Hail gladdening Light  
Ho everyone

Mendelssohn, Thou Lord our Refuge  
Montgomery, Hail to the Lord's anointed  
Noble, Grieve not the Holy Spirit

Souls of the righteous  
Waters of Babylon  
Ouseley, O Savior of the world  
Palestrina, Jesu transcendent  
Praetorius, Come sing ye choirs

When Christ was born  
Purcell, Thou knowest Lord  
Thy word is a lantern  
Sampson, God of love  
Sanders, God of our fathers  
Schubert, Lord is my Shepherd  
Schuetz, The Lord is King

The Lord shall hear  
Sewall, Psalm 150  
Sowerby's "Forsaken of Man"  
Tye, I will exalt

Walton, Set me as a seal  
Wesley, Lead me Lord  
Willan, Behold the tabernacle  
Hosanna to the Son  
I looked and behold  
O how glorious  
O saving Victim

C.L. Williams, When the Son of man  
R.V. Williams, After this it was noised  
O be joyful

Wood, Father all-holy  
Glory and honor  
Wordsworth, Gracious Spirit  
Wright, The whole bright world

## Canticles &amp; Services

Te Deum—Marchant, Stanford Bf, R.V.  
Williams G.

Benedictus es—Arnett, George, Hungerford, J.S. Matthews D, Priest.

Benedicite—Stokowski, Whitehead.  
Benedictus—Sowerby C, Tallis t-7.

Jubilate—Dyson D, Strickland.  
Service—Bairstow Gm, Candlyn Df, Har-

wood Af, Thiman, D.M. Williams Dm.  
Kyrie—Darke F, Titcomb D.

Magnificat—Harwood Af, Morley t1-5 f-b.  
Walmisley Dm, Whitbroke 1-5 f-b.

Nunc dimittis—R. Dirksen.  
Mag. & Nunc dim.—R. Dirksen, Gibbons

Af, Morley 1-5, Ruffo-ar. Willan, Sowerby,  
Tallis f-b, Thiman Df, Walmisley Dm, Wil-

## Some Organ Selections

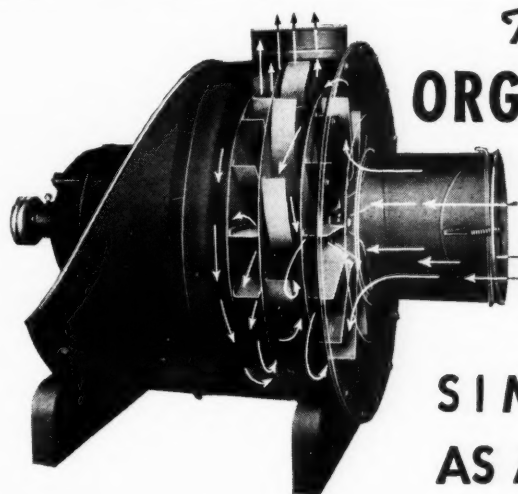
Davies, Solemn Melody  
Dirksen, Dominus Regit Me  
Sonata: Adagio

Harwood, Requiem Aeternam  
Mendelssohn's Sonata 4

Mulet, Thou Art the Rock  
Noble, Prelude Solennel

Peeters, Partita  
Simonds, Iam Sol Recedit

Sowerby, Toccata; Arioso.



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Donald N. Warner

### DONALD N. WARNER

*Builds them for himself*

These two models are about 5" high, 3-1/2" deep, 5-1/5" long; they're made of balsa wood 1 1/4" thick and finished in natural wood color, a "rather pretty blond." Stopknobs are painted pins, couplers and stop-tabs are of ordinary 3x5 index-cards, the swellshoes "open and close, so to speak," and one console has a roll-top and built-in light which illuminates both music-rack and pedalboard; the switch is under the left jamb. "The panel in the back opens so the light can be changed."

Mr. Warner, a sophomore in Tarkio College, Tarkio, Mo., is majoring there in organ. He has built "22 in the last four years and no two are alike," because it would not be "any fun" to make a duplicate of any model.

Both consoles shown with Mr. Warner "have benches with built-in music shelves. The swellshoe to the far right in the model to my right is the master-shoe as found in some consoles. I made a model of the new Riverside Church console but these two in the picture are not modeled after any specific organ.

"The pictures were taken by Prof. Silas E. Summers of Tarkio's English department. Pardon my poor letter; writing isn't in my line—as any of my teachers will tell you."

Mr. Warner found in May 1949 T.A.O. the photo of an organ model made by Mr. Elsworth and that started him on his project.

## HUGH PORTER



**School of Sacred Music**  
**UNION THEOLOGICAL SEMINARY**  
New York

### CHURCH BUDGETS

*A Lutheran church in the east*

Here's the 1954-5 budget, from the 8 1/2 x 11 mimeographed annual report of 17 pages of facts & figures:

- \$23,708. Total budget:
- 4,500. Pastor's salary, plus
  - 500. Travel expenses, plus parsonage;
  - 2,400. Church secretary,
  - 1,500. Sextons;
  - 1,500. Organist,
  - 200. Music and choir expenses,
  - 1,650. Gas, heat, light, phone, water;
  - 140. Organ and pianos maintenance;
  - 675. Pension & "aid fund,"
  - 6,298. Local Lutheran missions, which makes more than 25% for outside purposes instead of the standard Biblical tithe.

"A building program is very much under way," says the organist; "last year my salary was increased \$300, and they have promised more, not for this year but for next."

## Heinz Arnold

*F.A.G.O., D.Mus. (Dublin)*

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Total membership as of Nov. 1, 1954, was 717 adults, 239 children, 956 total; during the past year there were 21 funerals, 7 marriages, 40 baptisms; 90 new members were added. Average Sunday morning attendance 285; average at communion services 225.

A choir concert brought in \$104.51, and two choirs combined in concert brought \$120.17. Sundayschool has 224 pupils, 31 teachers.

### PIANISTS CAN DO IT

Leonard Pennario, young American, played this recital in Town Hall, New York, Nov. 1, 1954:

Beethoven's Sonata Fs  
Schubert, Impromptu Fm  
Chopin, Polonaise Fsm  
Brahms, Intermezzo Efm  
Liszt, Transcendental Etude Fm  
Prokofieff, Visions Fugitives  
Ravel, La Valse

Mussorgsky, Pictures at Exhibition, and there was not a sneeze in the whole thing; besides, the dignified New York Times gave him high praise, and added: "It is perhaps a sign of his good judgment and self-knowledge that he did not subject himself to sustained test of profound musicianship." Now when will organists similarly confine their recitals to equally honest music, and eliminate the charlatanism of the current pretenders? Music? Such composers as organists so like to use don't know what music is, so they of necessity must turn to quackery.

### OUT SHE GOES

*Nobody could make it appealing*

We wouldn't believe a newspaper item about an organ no matter who vouched for it, but we can guess, from an illustrated story in the Nov. 22 Washington Post & Times Herald, that the organ in the Library of Congress, Washington, D.C., has been sold to Holy Trinity (same city?) to be incorporated into the rebuild of the Trinity organ now 86 years old.

"Since the Library instrument was always deficient in the brighter reeds and mixtures, these will be the principal addition," says the newspaper; everybody run for your life, says T.A.O. No, we're not blaming an organbuilder; if the organ profession wants atrocities instead of music, it's the builder's job to build atrocities. Thanks to W. A. Cobb for reporting. (Henry Erben won't like this; they've changed his name to Erban. Anyone wonder why T.A.O. wouldn't believe a newspaper if the staff swore to it on a pack of Bibles as high as the Washington Monument?)

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Purvis, Greensleeves

Processional, Scripture.

Glory to God, Bach

Turo-Luro-Luro, Saboly-ar.Parker

Benedictus, Paladilhe-ar.Christiansen

Almighty God, W.James

Van Hulse, Veni Emmanuel

I saw three ships, English-ar.Parker

As lately we watched, Austrian-ar.Howorth

Christmas Roundelay, R.E.Marryott

j. Can you hear the Christ child, Milyko

## Charles Harlan Clarke

Mus. Bac.

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RECITALS

LECTURES

j. Silent night, Gruber

Dubois, March of Magi

"The Songs of Christmas," Ringwald

Benediction, Response, Recessional, Benediction.

M.Martin, Divinum Mysterium

The Ringwald number tells the Nativity story in carols, songs, Bible readings, with organ "and orchestra," and was done for Fred Waring's group; 17 numbers were used here, evidently all sung.

### OVER THERE

The Stars & Stripes, Nov. 29 issue, pictured an organ chamber of pipes with the statement the organ was built from old tin cans, scrap lumber, sheet metal, and "other salvaged materials by prisoners," and it was called the "Dachau Station chapel organ." Thanks to Frank G. Dickey formerly on his own in America, now in the tender care of the postmaster, New York City; hope he takes good care of him.

### WANT A NEW JOB?

If so you should state your qualifications & experience in the briefest possible words, supply a stamped & addressed return envelope, enclose all this in another sealed envelope with proper postage attached, and then—are you still with us?—enclose everything in still another envelope addressed to E.L.L. c/o T.A.O. and she'll then address your stamped envelope and mail to the church looking for a good organist; it's not too far from New York City. If you fumble along the way, you're not a careful enough worker for this church. An organist is not getting fired; he's moving to a happier climate.

### A FREE PRESS

Duly appointed authorities in Montreal have "upheld the right of a newspaper reporter to refuse to divulge the source of his information." The reporter had discovered commies where they had no right, exposed them in print, and, presto, the commies went to work on him. This time they didn't get anywhere; the Montreal court had intelligence.

### LEARNED THE HARD WAY

"Horror of horrors. Even after checking, double-checking, and re-checking proofs for our printed blurbs, we discover a couple of mistakes crept by—further lending support to your policy of insisting on typewritten stoplists." That from John Hamilton who plays that beautiful Aeolian-Skinner shown on T.A.O. November cover. Stoplist one of these days; such an organ deserves the best, and it has: Orgelectra for action-current, Orgoblo for wind. Mr. Hamilton lists his Pedal Organ first, where it belongs, then Great, Swell, Positiv, and Solo—and it's all on a two-manual console. His opening program, Nov. 26:

Couperin, Chaconne

Bach, Jesu Joy; O Man Bemoan;

Prelude & Fugue Bm.

Haydn, Truth Divine

Daquin, Noel Grand-Jeu

ar.Schreiner, Hymn Meditation

Barber, Adagio for Strings

Vierne, Divertissement

Westminster Carillon

Purvis, Nocturne; Marche Grotesque;

Christ Ist Erstanden.

And another thing Mr. Hamilton knows which the profession should quickly learn, that on a recital program the name of the composer is more important than the title of a composition; so he puts the composers' names first.

### MODERN—A DEFINITION

"A word used to describe something that has no other merit."—Author unknown.

### COMMITTEE—A DEFINITION

"A group of the unfit, appointed by the unwilling, to do the unnecessary."—Victor Riesel, Post-Hall Syndicate, quoted by Reader's Digest.

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Cleveland, Ohio

Head of the Organ Department

Cleveland Institute of Music

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ORGANIST — COMPOSER

Box 431

Claremont

California

**GORDON YOUNG**  
presented a Harvest Festival Vespers Nov. 21 at 4:30 in his First Presbyterian, Detroit, Mich., and had an audience of 1000 in spite of competition with an opera performance and musicales in two other churches; chorus of 15s, 12c, 8t, 11b, with soloists; the program:  
Beach, Con. Am: Largo  
Walther, Partita on Jesu Meine Freude  
Bonnet, Matin Provencal  
Now let every tongue adore, Bach  
Praise to the Lord, ar. Whitehead  
Credo, Gretchaninoff  
Hear my prayer, Mendelssohn  
Bach's "Strike Thou Hour"  
o-h-v. Grandjany, Aria Classic Style

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**CLARA OTTO SCHELM**  
who has directed the music of Zion Lutheran, Atlantic, Iowa, for sixty years even though she doesn't look it; she played harmoniums and pianos most of those years, the new Hillgreen-Lane only the last two years, the first organ the Church ever had.

v. Wieniawski, Romance  
Sing praises, Glarum  
O Lord most holy, Franck  
O praise ye, Tchaikovsky  
Shaw, Recessional Lobe Den Herren

**CLARA OTTO SCHELM**  
was honored in a Sept. 12 "service of praise and thanksgiving to God" in celebration of her sixty years of music in Zion Lutheran, Atlantic, Iowa, the service reaching T.A.O. 2½ months later. . . . so T.A.O. is not the only slow-speed artist in the world. The documents say she was born on an Aug. 16 in Wentworth, S.D., two years later moving to Atlantic where she has lived since. She began playing for her church in 1894 and has continued through melodeons, harmoniums, pianos, until evidently at last in 1953 the Church bought a Hillgreen-Lane; it's a lovely church inside & out; see p. 252, Aug. 1953 issue. "Our organ is a Hillgreen-Lane, very fine and rich tones," says she. We can't quite figure it from available facts, but it would seem to make her a church pianist for 58 years, organist for two. She speaks of having "been blessed all these years with wonderful health to be able to carry on as I have in my home, in my business, and at the organ." She is vice-president of the corporation publishing the Atlantic News-Telegraph.

Church of  
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### IN MERRIE ENGLAND

Musical Opinion for Nov. 1954 listed 25 organ recital programs and two of the players gave an American composer one hearing each: Garth Edmundson's Von Himmel Hoch, Dr. Leo Sowerby's Pageant. At least 19 of the 25 played at least 63 pieces by British composers, not counting Handel or Mendelssohn as British. Another reason why there'll always be an England. Ever hear of Americans supporting Americans that way?

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RECITALS

INSTRUCTION

### GORDON YOUNG

First Presbyterian Church

DETROIT

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m—Manuals; e—Echo or other supplementary division; v—Voice, or entity of tone under one indivisible control; r—Rank, full-range set of pipes, only one pipe for each note; s—Stop, console mechanism controlling tones; p—Pipes.

2m	3v	3r	14s	255p	153
2m	3v	3r	13s	261p	153
2m	10v	10r	33s	737p	254
2m	14v	16r	17s	949p	254
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3m	15v	17r	27s	1140p	254
3m	16v	16r	34s	1168p	85
2m	16v	19r	28s	1286p	21
3m	19v	19r	45s	1289p	322
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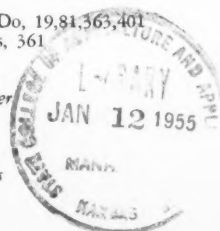
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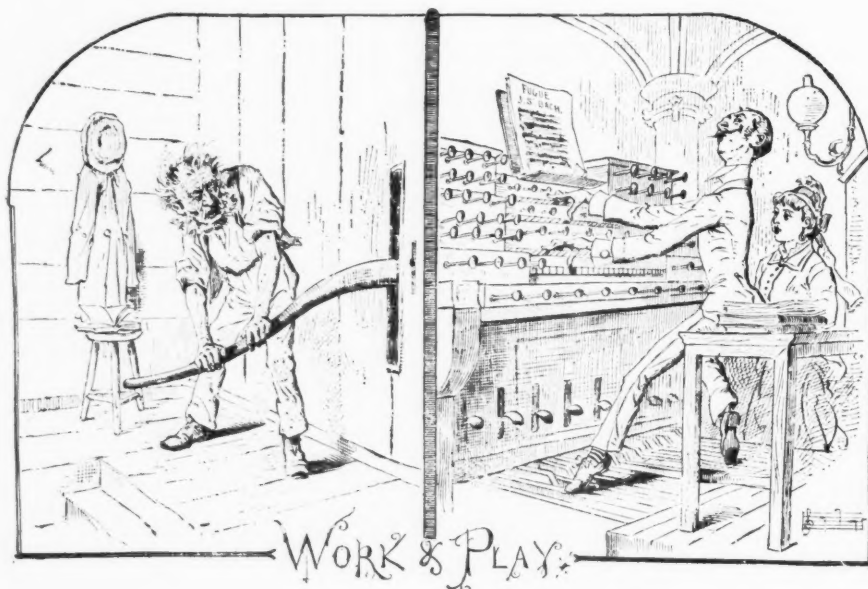
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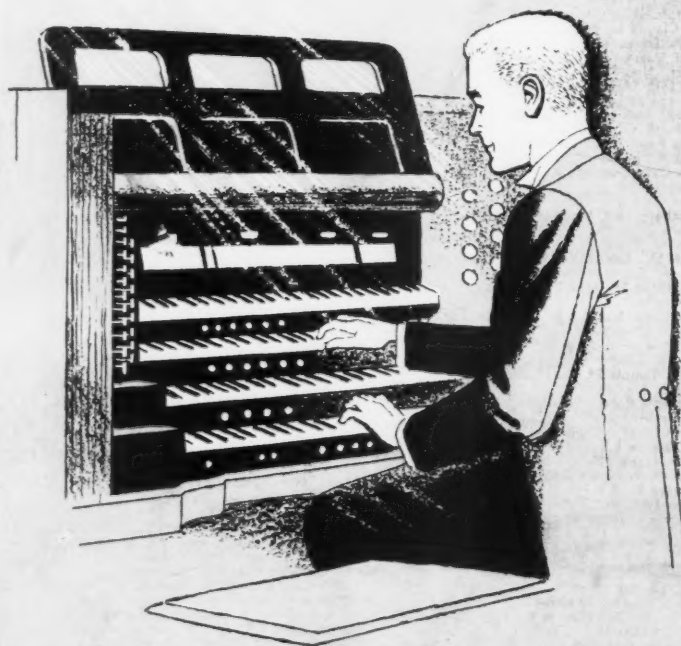
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